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# WINNER'S NEW SCHOOL

FOR THE



# VIOLIN.



# WINNER'S NEW SCHOOL

FOR THE

8056. 37

# VIOLIN.

IN WHICH THE INSTRUCTIONS ARE SO CLEARLY AND SIMPLY TREATED, AS TO MAKE IT UNNECESSARY TO REQUIRE A TEACHER. FOR PRACTICE, MORE THAN

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# RUDIMENTS OF MUSIC.







## OF THE NOTES.




ALL musical sounds are expressed by characters called NOTES ; and, as these sounds may be *long* or *short*, their duration is indicated by a particular form of the note.

The longest sound in general use is designated by this character, , which is called a SEMIBREVE, or WHOLE NOTE, the duration or time of which is determined by counting *four*, or making four beats by movements of the hand or foot. When measured by the hand, the direction is made in the following order: — down, left, right, up.

A sound continued but half the time, that is while counting two, or making two beats, is expressed by a MINIM, or HALF NOTE, the stem of which may be turned either upward or downward, thus: 

A CROTCHET or QUARTER NOTE, the time of which is but one beat, is made thus:  or  with the stem either way.

All notes of shorter duration are expressed by bars across the stems, thus: A QUAVER, or EIGHTH NOTE,  or  A SEMIQUAVER, or SIXTEENTH NOTE, thus:  or  A DEMISEMIQUAVER, or THIRTY-SECOND NOTE, thus:  or 

When several notes of the same character follow in succession. the bars are usually connected in this manner. Eighth notes with one bar, thus:  Sixteenth notes with two bars, thus:  Thirty-second notes with three bars, thus: 

Frequently we find eighth and sixteenth notes connected in this manner:  and various other combinations, as follows:

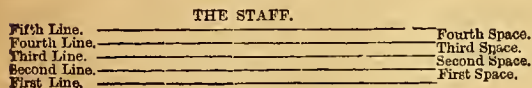


TABLE OF THE NOTES AND THEIR PROPORTIONS.

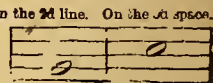
One whole note, or semibreve	
is equal to two half notes, or minims,	
equal to four quarter notes, or crotchets,	
eight eighth notes, or quavers,	
sixteen sixteenth notes, or semiquavers,	
thirty-two thirty-second notes, or demisemiquavers.	

OF THE STAFF.

As every note has a definite *tone* or *pitch*, being either *high* or *low*, the sound is indicated by its position upon a *staff*, which consists of five parallel lines, and their intermediate spaces, the under line being called the first line, and the lowest space the first space.

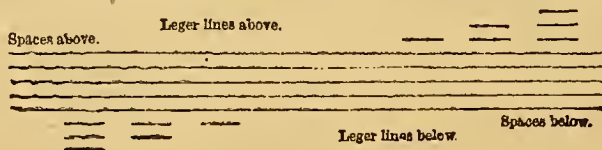


A note is said to be on the line when the line passes through it and on the space when between the lines.





When more than five lines are required to designate any particular note that is too high or low to be represented upon the staff, we use small lines both above and below the staff. These lines are called **LEGER LINES**, and are designated as the 1st leger line above, 2nd leger line above, &c.; or 1st leger line below, 2nd leger line below, &c.


The first note above the staff is said to be upon the space above.



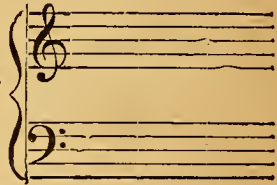
The first note below the staff is said to be on the space below.

Every staff commences with a character called a CLEF. There are two clefs in common use. The TREBLE CLEF  which is used for the *right hand* in Piano-Forte or Melodeon music, also for all music written for the Violin, Guitar, Flute, Banjo, Accordeon, Flageolet, Fife, and Clarinet. The BASS CLEF  is used for the *left hand* in Piano-Forte or Melodeon music, also for the Violoncello, Double Bass, &c. When music is written for two or more instruments or voices, the staves are connected by a BRACE.

A duett for two violins, or for Flute and Violin, would be connected thus :—



Music for the Piano-Forte or Melodeon, thus :—



When two or more staves are connected by a brace, the Bass clef is always situated upon the under staff.

### OF THE RESTS.

Every note has its corresponding REST, denoting silence, or a stop : they are not placed upon any particular line or space of the staff, but in such order as best accommodates the eye,—sometimes being above the staff and sometimes beneath.

A whole rest, corresponding with the whole note in respect to time, is situated *under* the fourth line. A half rest is situated *above* the third line. A quarter rest turns to the *right*. An eighth rest turns to the *left*.

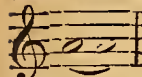
TABLE OF NOTES AND THEIR CORRESPONDING RESTS.

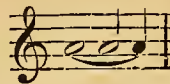


Whole Rest. Half Rest. Quarter Rest. Eighth Rest. Sixteenth Rest. Thirty-second Rest.

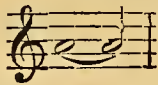
## RUDIMENTS OF MUSIC.

A **TIE** or **SLUR** — above or below two or more notes that have the same situation upon the staff, shows that they are to be performed as one note the duration of which is equal to the time of all combined.

 is equivalent to one note, the time of which is eight beats.


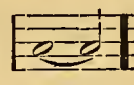
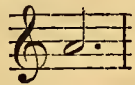


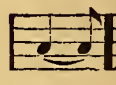
 is equivalent to one note, the time of which is seven beats.

 is equivalent to one note of five beats.

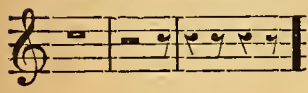
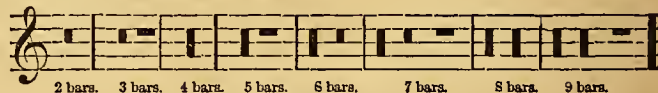
 is equivalent to one note of six beats.

By combinations of this sort we can express a sound of any duration required.

A dot following a note or rest makes it half as long again; a whole note with a dot is equal to six beats.

 is equal to   is equal to   is equal to 

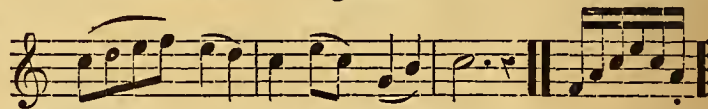
Rests are never connected by a Tie, but are arranged one after the other until the required time is made up, thus:—

 When more than one bar rest is required, it is indicated as follows:— 

Two dots following a note make it three-fourths longer than its actual length, thus:—

 is equal to   is equal to 

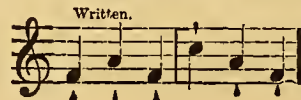
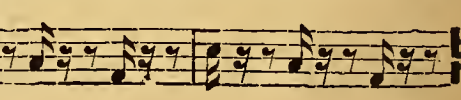
When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is termed a Legato movement, and is written thus:—



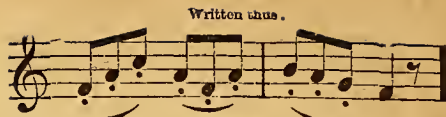
Dots placed above or below any series of notes indicate the opposite style of playing, which is termed Staccato, signifying in a marked and distinct style, represented as follows:—

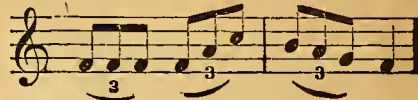
When marked in this manner, each note must be made particularly short, and very distinct.

When we find the Legato and Staccato movements combined, which mostly occurs in music written for the violin, it is played by detaching the notes with the movement of the bow in one direction, either up or down.



Three notes, with a figure 3 placed over or under them, form what is called a *Triplet*; and such notes are to be played in the time of two, the time of the middle note being taken from that of the outside notes.



A figure 6 signifies that six are to be played in the time of four.



Other combinations of notes are made, and the number marked above them, thus :

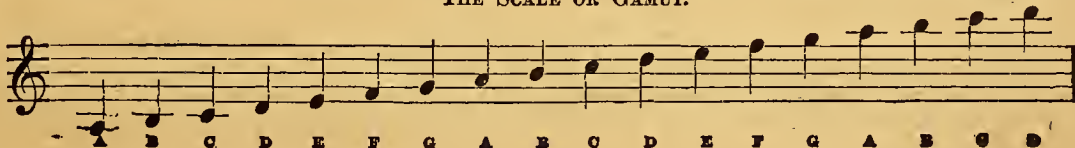


Seven to be played in the time of four.  
 Ten to be played in the time of eight.  
 Nine to be played in the time of eight, &c.

OF THE SCALE.

Notes are written upon every line and space of the staff, also upon the ledger lines and the spaces between them. These notes are named after the first seven letters of the Alphabet, A, B, C, D, E, F, G. When these notes follow in regular succession, they form what is called a *SCALE*. It will be observed that notes of the same name or letter occur several times in a regular scale, but always in a different position on the staff.

THE SCALE OR GAMUT.



# RUDIMENTS OF MUSIC.

Second ledger line below. A A G G C C D D B, &c.

Second space. First ledger line above. First ledger line below. Third space. Second ledger line above. Space below. Fourth line. B, &c.

The notes upon the lines

E G B D F

The notes upon the spaces spell the word *Face*.

F A C E

## OF THE SHARPS AND FLATS.

The sound of any note may be changed by prefixing any of the following characters.

A SHARP before a note raises it a Semitone. A FLAT before a note lowers it a Semitone. A DOUBLE SHARP raises a note a whole tone.

A DOUBLE-FLAT lowers a note a whole tone. A NATURAL contradicts a flat or sharp. or or restores the single flat or sharp.

When one or more sharps are placed beside the clef, they affect every note throughout the piece upon the lines and spaces where they are situated; also, any other notes of the same letter upon the staff. Any flat or sharp that is not situated thus is called an Accidental.

F# and F# C# and C# and C#

Here every F and C are to be made sharp, no matter what their situation upon the staff.

Bb and Bb and Bb

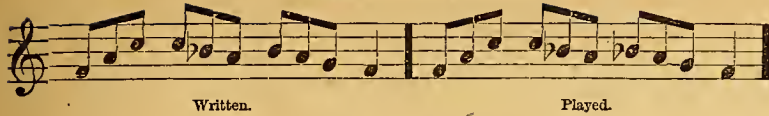
When flats are situated in the same position, their effect is the same as that of the sharp.

All music is divided into equal portions of time by perpendicular lines called BARS, and the music between any two bars is called a MEASURE. When an accidental sharp, flat or natural is prefixed to a note, all the following notes of the same name contained in the measure are affected by it, thus:—

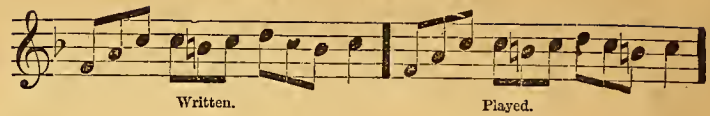
EXAMPLE OF THE SHARP.

Written. Flared.

EXAMPLE OF THE FLAT.



EXAMPLE OF THE NATURAL.



When the last note of a measure is influenced by an accidental flat, sharp, or natural, if the next measure should commence with the same note it is also affected likewise, thus:—



Sharps and flats before a piece of music are called the Signature.

Where the Signature is

One Sharp



F

Two Sharps



FC

Three Sharps



FCG

Four Sharps



FCGD

Five sharps



FCGDA

Six Sharps



FCGDAE

Seven Sharps



FCGDAEB

that sharp is always

Where the Signature is

One Flat



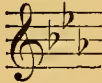
B

Two Flats



BE

Three Flats



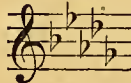
BEA

Four Flats



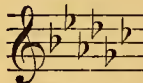
BEAD

Five Flats



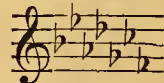
BEADG

Six Flats



BEADGC

Seven Flats



BEADGCF

that flat is always

It will be observed that every note can be made flat or sharp; and therefore the signature which determines a key may contain seven sharps or flats.

OF TIME.

By COMMON TIME, which is expressed by these characters,  $\text{C}$  or  $\text{C}$ , and sometimes by the figures  $\frac{2}{2}$  or  $\frac{4}{4}$  etc., we understand that each measure contains music to the value of four beats, or one semibreve, which is made up in time by any combination of notes or rests, thus:—

Count 1, 2, 3, 4, 1, 2, 3, 4, or Count 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4

The various figures used in indicating time are these. The upper figure indicates the *number* of notes to a measure, and the under one the *kind* of notes.

Common Time, Three-four time, Two-four, Three-eight, Six-eight, Nine-eight, Twelve-eight, Common Time.

Four-fourth notes, Three-fourth notes.

In order to give the proper character and expression to all music, the most careful attention must be paid to the correct division of the notes. Every measure should be played in the same time as the first measure was commenced, neither faster nor slower. This mark > is used to indicate a particular accent or stress upon a note. Common time, and all other kinds expressed by the even numbers  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{4}{4}$  &c., must be accented upon the beginning and middle of the measure, thus:—

These accents are not marked, but are to be understood; it is only when particular force or stress is required to be given to a note that it is indicated by the mark. In  $\frac{3}{4}$   $\frac{3}{8}$  and  $\frac{9}{8}$  time the accent occurs only upon the first note in the measure.

It will also be observed in time indicated by the even numbers, that notes requiring bars across the stems are combined in groups of even numbers. And in  $\frac{3}{4}$   $\frac{3}{8}$  and  $\frac{6}{8}$  they are tied together in groups of three. This is not always the case, but most generally so.



When the unaccented part of a measure is to have a particular emphasis, it is shown by the characters *fz* or *rf*, or  $\gt$ , or  $\wedge$ . And when the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.



Double Bars indicate the end of a strain and the conclusion of a tune, thus:—



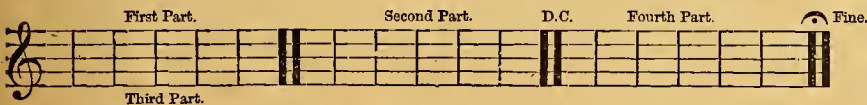
Two or four dots found upon the spaces of the staff, before or after a double bar, signify repetition.



When the letters D. C. — which signifies Da Capo—are found over a double bar, it signifies that the first part of the piece must be played again before proceeding to finish the piece. When it is found at the last strain, it implies that we must return and finish with the first strain; but, if we find this character,  $\frown$ , which is called a PAUSE, over any double bar, it signifies the end, or conclusion. The Pause is sometimes for another purpose: that is, when placed over a rest or note, the performer must dwell upon it, or can introduce an embellishment, such as he may think proper, for effect.

This mark is called a SIGN  $\text{S}$ . When it appears the *second* time, it signifies that we are to return to where it is first found, and finish at the pause which occurs over the first double bar after it.

EXAMPLES.



Here we play the first and second strains, when the D. C. directs us to play the first part again which makes the third strain: and then we skip the second part and proceed to the fourth strain, and finish at the pause.



After playing the first four parts, the  $\text{S}$  appearing the second time directs us to where it appeared at first, when we play on until we reach the  $\frown$ .

The word *BIS* placed over one or more bars signifies repetition. It is sometimes accompanied with the dots for repetition, or detached lines to indicate the number of bars repeated.

EXAMPLE.

The example shows two staves of music in 3/8 time. The first staff is labeled 'Written. BIS.' and features a wavy line above the first two bars. The second staff is labeled 'Played.' and shows the same music without the wavy line.

*Sva.*..... written over any number of notes implies that they are to be played eight notes, or an *octave*, higher, until the word *LOCO* appears, which signifies as written.

The example shows two staves of music in 2/4 time. The first staff is labeled 'Written. Sva.' and features a wavy line above the first two bars. The second staff is labeled 'Played.' and shows the same music without the wavy line.

### ABBREVIATIONS.

When a succession of similar notes is required, we sometimes use the following characters, which are termed abbreviations.

A whole note with a single dash signifies that it is to be played as eighth notes.

The example shows a single whole note with a horizontal dash above it. Below the note are the labels 'Written.' and 'Played.'.

A double dash, to be played thus:—


The example shows a sequence of four groups of eighth notes. The first group has a double dash above it. Below each group are the labels 'Written.' and 'Played.'.


### OTHER EXAMPLES OF ABBREVIATIONS.




The example shows a single staff of music with eight measures. The first four measures contain a whole note with a dash, and the last four contain a whole note with a double dash. Below each measure are the labels 'Written.' and 'Played.'.



This character signifies repetition:—

The example shows a single staff of music with four measures. The first and third measures contain a double bar line with a repeat sign (two dots) above it. Below each measure are the labels 'Written.' and 'Played.'.


This mark  is called a TURN, and is executed in the following manner: —



A SWELL  and DIMINUENDO  are often united, ; the first is executed by commencing the note gently, and gradually increasing the tone; the second, by commencing with force and gradually diminishing; and, when united, it is executed by touching the note over which it is placed, at first gently, and by degrees increasing the tone, till it arrives at its full pitch, then diminishing it till it falls off to its first softness.

There are several kinds of turns: the plain turn , inverted turn , turn after a dot, &c., which are fully explained in the following examples: —


	Plain Turn.	Inverted Turn.	Turn after a Dot.				
Written.							
Played.							

A SHAKE () is one of the principal embellishments in music, if well performed, but should not be so frequently and injudiciously used as is often the case. A plain shake is the sound of two notes put in equal motion. A turned shake is composed of three diatonic notes, the first of which is called the preparative note, and the last two its resolution. Shakes, and all other kinds of Graces, must be played in proper time.

PLAIN SHAKE.



PASSING SHAKE.



## TURNED SHAKE.

Written.

Preparativa. Resolution. Preparativa. Resolution.

Played.

## APPOGGIATURAS, OR GRACE NOTES.

The Appoggiatura, or Grace Note, is a small note reversed and added to other notes for the sake of expression. Whatever length is given to the small note must be taken out of the time of the principal note, which is the note immediately after it. There are two sorts of Appoggiaturas,—the greater and the lesser. The greater Appoggiatura is most frequently used in slow movements and at the end of a strain; the lesser, in quick movements throughout a piece.

Written.

The Greater.

Played.

Written.

The Lesser.

Played.

Written.

Choice Notes.

Played.

## OTHER EXAMPLES.

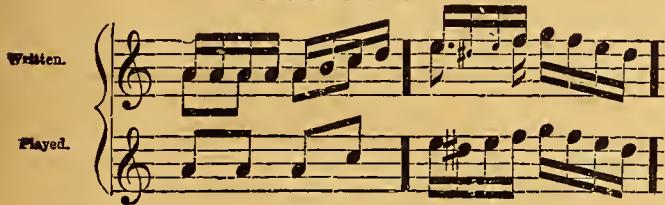
Written.

Played.

Notes are always connected in the most convenient form: for this reason we sometimes observe them in this manner:



CHOICE NOTES.



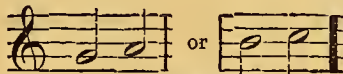
When the last two bars of a strain are marked 1mo and 2mo, (that is, to be repeated,) it implies that when played the second time the 2mo is to be substituted for the 1mo, which is of course omitted.



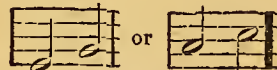
INTERVALS.

An Interval is the distance from any one tone or note to the following one. The smallest interval is that of a second. The first and last note are included in counting the distance.

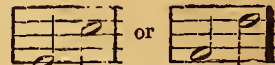
A Second is the distance from any one note in the scale to the next following one.



Intervals of a Second.



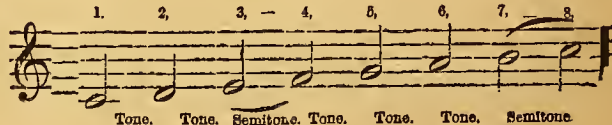
Intervals of a Third.



Intervals of a Sixth.

It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, &c.; the intervals of a sixth, of six notes, E, F, G, A, B, C, or F, G, A, B, C, D, &c.

Some intervals are small, and others large. In the regular Major Scale we find tones and semitones in the following order: —



A semitone always between E and F, also between B and C, which are the third and fourth and the seventh and eighth notes of the scale; this is called the Natural Key, (because it has no signature of flats or sharps,) or the key of C, because the tones and semitones are calculated from the note C.

## TRANSPOSITION OF THE KEYS OR SCALE.

When C is taken as 1, the scale is said to be in its natural position; but either of the other letters may be taken as 1, in which case the scale is said to be **TRANSPOSED**. As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the **KEY-NOTE**. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on with the rest of the seven letters; whichever letter is taken as 1, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals, or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, and a *semitone* from 7 to 8. The interval from one letter to another is always the same, and cannot be changed,—thus, it is always a *tone* from C to D, and from D to E; a *semitone* from E to F; a *tone* from F to G, from G to A, from A to B; and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

First transposition by sharps from C to G, a fifth higher, or a fourth lower.



The same method is followed in all the transpositions by sharps, viz., the fifth above or fourth below is taken as 1 of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C; hence it is 1 of the new scale (key of F.) The order of intervals must be the same in the flat keys as in the sharps: hence the B must be made flat.

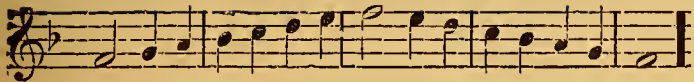
### THE SHARP KEYS.



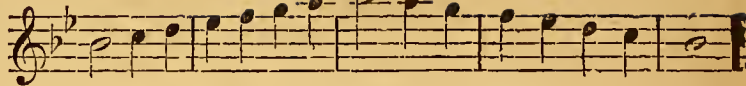
# ESSENTIALS OF MUSIC.

## THE FLAT KEYS.

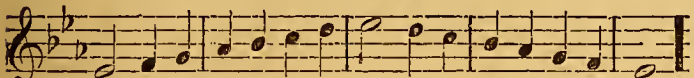
F MAJOR.



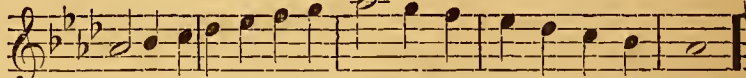
B $\flat$  MAJOR.



E $\flat$  MAJOR.

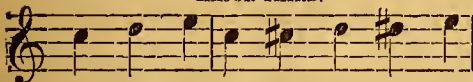


A $\flat$  MAJOR.



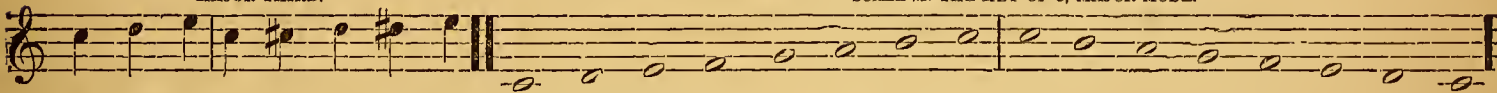
The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

MAJOR THIRD.



EXAMPLES.

SCALE IN THE KEY OF C, MAJOR MODE.

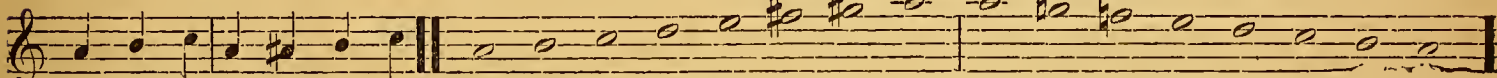


The third in the minor scale contains one whole tone and a semitone.

MINOR THIRD.



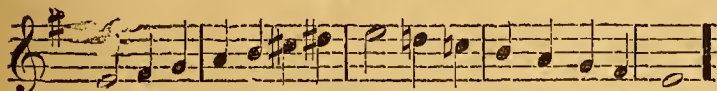
SCALE IN THE KEY OF A, MINOR MODE.



The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key-note.

## THE MINOR SCALES.

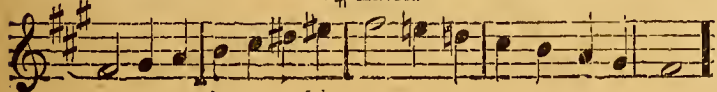
E MINOR.



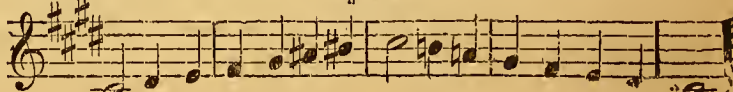
B MINOR.



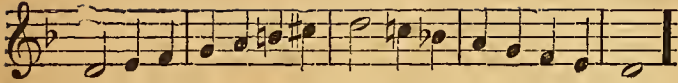
F $\sharp$  MINOR.



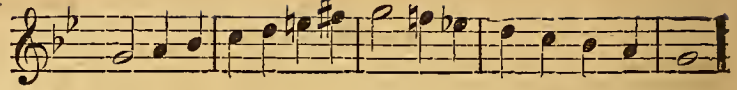
C $\sharp$  MINOR.



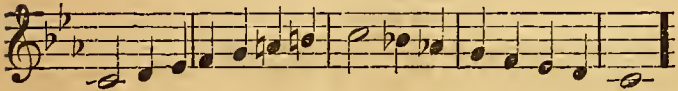
D MINOR.



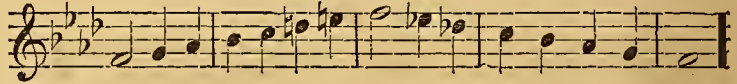
G MINOR.



C MINOR.



F MINOR.



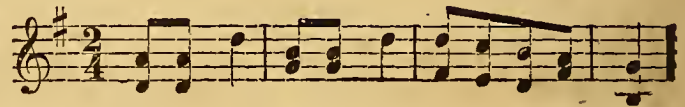
## THE CHROMATIC SCALE.

This scale contains all the notes, natural, flat, and sharp, to D above the second leger-line.



## OF THE CHORDS.

CHORDS, or double notes, are written one above the other, and can be played upon the Violin, Piano, Melodeon, &c.; in music for the Flute, Clarionet, Fife, &c., the upper note only must always be played.





# A DICTIONARY OF MUSICAL TERMS

**A**, an Italian preposition, meaning to, in, by, at, &c.  
**ACCELERANDO**; accelerating the time, gradually faster and faster.  
**ADAGIO**, or **ADASSIO**; slow.  
**ADASSIO ASSAI**, or **MOLTO**; very slow  
**AD LIBITUM**; at pleasure.  
**AFFETUOSO**; tender and affecting.  
**AGITATO**; with agitation.  
**ALLA CAPELLA**; in chureh style.  
**ALLEGRETTO**; less quick than Allegro. **ALLEGRO**; quick.  
**ALLEGRO ASSAI**; very quick.  
**ALLEGRO MA NON TROPPO**; quick, but not too quick.  
**AMABILE**; in a gentle and tender style.  
**AMATEUR**; a lover but not a professor of music.  
**AMOROSO**, or **CON AMORE**; affectionately, tenderly.  
**ANDANTE**; gentle, distinct, and rather slow, yet connected.  
**ANDANTINO**; somewhat slower than Andante.  
**ANIMATO**, or **CON ANIMA**; with fervent, animated expression.  
**ANIMO** or **CON ANIMO**; with spirit, courage, and boldness.  
**ANTIPHONE**; music sung in alternate parts.  
**ARIOSO**; in a light, airy, singing manner.  
**A TEMPO**; in time.  
**A TEMPO GIUSTO**; in strict and exact time.  
**BEN MARCATO**; in a pointed and well-marked manner.  
**BIS**; twice.  
**BRILLANTE**; brilliant, gay, shining, sparkling.  
**CADENCE**; closing strain; also, a fanciful extemporaneous embellishment at the close of a song.  
**CADENZA**; same as the second use of Cadence. See Cadence.  
**CALANDO**; softer and slower.  
**CANTABILE**; graceful singing style; a pleasing, flowing melody.  
**CANTO**; the treble part in a chorus.  
**CHOIR**; a company or band of singers; also, that part of a church appropriated to the singers.  
**CHORIST**, or **CHORISTER**; a member of a choir of singers.  
**COL**, or **CON**; with. **COL ARCO**; with the bow.  
**COMODO**, or **COMMODO**; in an easy and unrestrained manner.  
**CON AFFETTO**; with expression.  
**CON DOLCEZZA**; with delicacy.  
**CON DOLORE** or **CON DUOLO**; with mournful expression.  
**CONDUCTOR**; one who superintends a musical performance; same as Music Director.  
**CON ENERGIA**; with energy.  
**CON ESPRESSIONE**; with expression.  
**CON FUOCO**; with ardor, fire.  
**CON GRAZIA**; with grace and elegance.  
**CON IMPETO**; with force, energy.  
**CON JUSTO**; with chaste exactness  
**CON MOTO**; with emotion.  
**CON SPIRITO**; with spirit, animation.

**CONO**; a chorus.  
**DA**; for, from, of.  
**DUETI**; for two voices or instruments.  
**DIMINUENDO**; gradually diminishing the sound.  
**DA CAPO**; from the beginning.  
**DECLAMANDO**; in the style of declamation.  
**DECLESCENDO**; diminishing, decreasing.  
**DEVOZIONE**; devotional.  
**DILETTANTE**; a lover of the arts in general, or a lover of music.  
**DI MOLTO**; much or very.  
**DIVOTO**; devotedly, devoutly.  
**DOLCE**; soft, sweet, tender, delicate.  
**DOLENTE**, or **DOLOROSA**; mournful.  
**DOLOROSO**; in a plaintive, mournful style.  
**E**; and. **ELEGANTE**; elegance.  
**ENERGICO**, or **CON ENERGIA**; with energy.  
**ESPRESSIVO**; expressive.  
**FINE**, **FIN**, or **FINALE**; the end.  
**FORZANDO**, **FORZA**, or **Fz**; sudden increase of power.  
**FUGGE**, or **FUGA**; a composition which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.  
**FUGATO**; in the fugue style.  
**FUGHETTO**; a short fugue.  
**GIUSTO**; in exact and steady time.  
**GRAZIOSO**; smoothly, gracefully.  
**GRAVE**; slow and solemn.  
**IMPRESARIO**; the conductor of a concert.  
**LACRIMANDO**, or **LACRIMOSO**; mournful and pathetic.  
**LAMENTEVOL**, **LAMENTANDO**, **LAMENTABILE**; mournfully.  
**LARGHISSIMO**; extremely slow.  
**LARGHETTO**; slow, but not so slow as Largo.  
**LARGO**; slow.  
**LEGATO**; close, gliding, connected style.  
**LENTANDO**; gradually slower and softer.  
**LENTO**, or **LENTAMENTE**; slow.  
**MA**; but.  
**MAESTOSO**; majestic, majestically.  
**MAESTRO DI CAPELLA**; chapel-master, or conductor of church music.  
**MARCATO**; in a strong and marked style.  
**MESSA DI VOCE**; moderate well.  
**MODERATO**, or **MODERAMENTE**; moderately, in moderate time.  
**MOLTO**; much or very.  
**MOLTO VOCE**; with a full voice.  
**MORENDO**; gradually dying away.  
**MORDENTE**; a beat or transient shake.  
**MOSSO**; motion.  
**MOTO**; motion. **ANDANTE CON MOTO**; quicker than Andante.

**NON**; not; as, **NON TROPPO**; not too much.  
**ORGANO**; the organ.  
**ORCHESTRA**; a company or band of instrumental performers.  
**PASTORAL**; applied to graceful movements in sextuple time.  
**PIU**; more. **PIU MOSSO**; with more motion, faster.  
**PIZZICATO**; snapping the violin-string with the fingers.  
**POCO**; a little. **Poco ADAGIO**; a little slow.  
**Poco A Poco**; by degrees, gradually.  
**PORTAMENTO**; the manner of sustaining and conducting the voice from one sound to another.  
**PRECENTOR**; conductor, leader of a choir.  
**PRESTO**; quick.  
**PRESTISSIMO**; very quick.  
**RALLENTANDO**, **ALLENRANDO**, or **SLIENRANDO**; slower than, softer by degrees.  
**RECITANDO**; a speaking manner of performance.  
**RECITANTE**; in a style of recitative.  
**RECITATIVE**; musical declamation.  
**RINFORZANDO**, **RINF**, or **RINFORZO**; suddenly increasing in power.  
**RTARDANDO**; slackening the time.  
**SEMPLICE**; chaste, simple.  
**SEMPRE**; throughout, always; as, **SEMPRE FORTE**; loud throughout.  
**SENZA**; without, as, **SENZA ORGANO**; without the Organ.  
**SPORZANDO**, or **SPORZATO**; with strong force or emphasis rapidly diminishing.  
**SICILIAN**; a movement of light, graceful character.  
**SMORENDO**, **SMORZANDO**; dying away.  
**SOAVE**, **SOAVEMENTE**; sweet, sweetly. See **DOLCE**.  
**SOLPEGGIO**; a vocal exercise.  
**SOLO**; for a single voice or instrument.  
**SOSTENUTO**; sustained.  
**SOTTO**; under, below. **SOTTO VOCE**; with subdued voice.  
**SPIRITOSO**, **CON SPIRITO**; with spirit and animation.  
**STACCATO**; short, detached, distinct.  
**STENITO**; quick.  
**TACE**, or **TACET**; silent, or to be silent. **TARDO**; slow.  
**TASTO SOLO**; without chords.  
**TEMPO**; time. **TEMPO A PIACERE**; time at pleasure.  
**TEMPO GIUSTO**; in exact time.  
**TEN**, **TENUTO**; hold on. See **Sostenuto**.  
**TUTTI**; the whole, full chorus.  
**UN**, a; as; **UN POCO**; a little.  
**VA**; go on; as, **VA CRESCENDO**; continue to increase.  
**VERSE**; same as Solo.  
**VIGOROSO**; bold, energetic.  
**VIVACE**; quick and cheerful.  
**VIRTUOSO**; a proficient in art.  
**VOCE SOLA**; voice alone.  
**VOLTI SUBITO**; turn over quickly.

# WINNER'S INSTRUCTIONS FOR THE VIOLIN.

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## POSITION OF THE VIOLIN.


HOLD the Violin with your left hand, about half an inch from the bottom of the Nut, and let it lie between the first joint of the thumb and the third joint of the 1st finger, resting it on the collar-bone, the tail-piece rather on the left side of the chin, bringing the hollow part of the arm and the elbow quite under the instrument, that the fingers may the more readily cover all the strings. Then put the 1st finger on the 1st or smallest string, the 2d finger on the 2d string, the 3d on the 3d string, and the 4th on the 4th or largest string, touching each string with the tip of the finger, which will bring the elbow in its correct position. This article is very essential to be observed by the learner.


## METHOD OF HOLDING THE BOW.

The thumb should be placed just above the Nut, the hair resting on the back of the thumb, and the fingers on the outside of the Bow, some little distance from each other, that thereby the whole length of the Bow may be commanded at pleasure.

## THE SCALE, OR GAMUT.

Having learned the proper manner of holding the Violin and bow, the next thing to be learned is the Scale, or the Gamut, as it is here subjoined, and the names and the numbers of the Notes, by heart; then proceed to play the Gamut up and down, drawing the Bow softly and the whole length of each note, stopping the fingers firmly upon each string.

<b>The 4th or Bass String.</b>				<b>The 3d String.</b>			<b>The 2d String.</b>			<b>The 1st String.</b>							
																	
<b>Fingers.</b>	Open.	1	2	3	Open.	1	2	3	Open.	1	2	3	Open.	1	2	3	4
<b>Names of Notes.</b>	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B
			Semitone.			Semitone.		Semitone.		Semitone.		Semitone.		Semitone.			

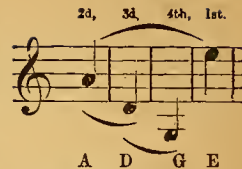
I would recommend the learner to practise every note thus,  to produce a good, clear, and powerful tone on each note. This is executed by performing a long note, beginning it piano, gradually increasing the tone to the middle, and then imperceptibly diminishing it to the end. Practise backward as well as forward.

## OF TUNING THE VIOLIN.

The Violin must be tuned by fifths in the following manner. Tune the second string to A, open, by a tuning-fork or other instrument; then the third string a fifth lower is D, open; then the fourth string a fifth lower than the third string, G, open; and the first string a fifth higher than the second string, E, open.

But, if you cannot put the Violin in tune by the help of the former directions, measure out the 7th line or fret from the Nut, which is drawn across the scale of the finger-board, and draw with a little ink a line over the finger-board, at the same distance from the nut as that line, then screw up the second string to as high a pitch as it can moderately bear, and put your little finger on the aforesaid mark on the second string, and cause that string to give the same sound as the first string when open; afterward put your little finger on the same mark on the third string, and cause it to have the same sound as the second string when open; observe the same method with the 4th string.

### EXAMPLE.



## SCALE OF THE FINGER-BOARD.

									1st STRING.
	E	F	F#	G	G#	A	A#	B	
	A	B $\flat$	B	C	C#	D	E $\flat$	E	2d STRING.
	D	E $\flat$	E	F	F#	G	G#	A	3d STRING.
The Nut.	G	A $\flat$	A	B $\flat$	B	C	C#	D	4th STRING.

If you cannot readily attain to stop in tune, you may then have recourse to the above example, whereon the strings of the Violin are represented and divided into Frets, and is to be done as follows. Mark out the lines or frets with a pair of compasses, either with ink or bits of paper, and paste it on the finger-board of your Violin, at the same distance as example; thus you will easily discern every note, and with little practice learn to stop in tune to a very great nicety.

## ON BOWING.

The motion is to proceed at the joints of the wrist and elbow in playing quick notes; but in playing long notes, where the bow is drawn from one end to the other, the joint of the shoulder is also a little employed. The bow must always be drawn parallel to the bridge, which cannot be done if it is held stiff. The best performers make use of the whole of their bow, from the point to that part of it under and beyond the fingers. In an up bow the hand is held a little downward from the joint of the wrist, when the nut approaches the strings, and the wrist is immediately straightened, or the hand rather a little bent back or upward as soon as the bow is begun to be drawn down again.

One of the principal beauties of the Violin is the swelling or increasing and then softening the sound, which is done by pressing the bow on the strings with the forefinger more or less. In playing long notes the sound should be begun soft, gradually swelling till the middle, and from thence gradually softened to the end; and, lastly, particular care must be taken to draw the bow smoothly from one end to the other without interruption, for on this, principally, and keeping the bow always parallel with the bridge, and pressing it only with the forefinger upon the string with discretion, depends the fine tone of the instrument.

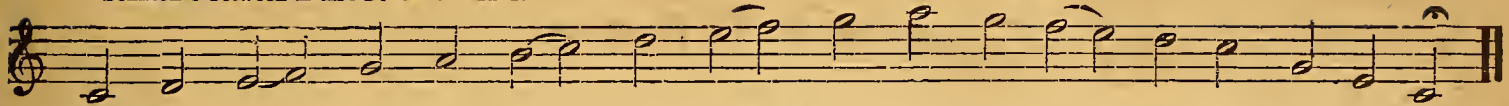
### DIFFERENT POSITIONS OR SHIFTS.

The entire series of notes which may be stopped by the fingers, in any one situation of the hand on the finger-board, is called a *Position*, or *Shift*. Thus, the *First Position*, with which we are already acquainted, extends from G, the open silver string, to B above the first ledger line, stopped with the fourth finger on the first string.

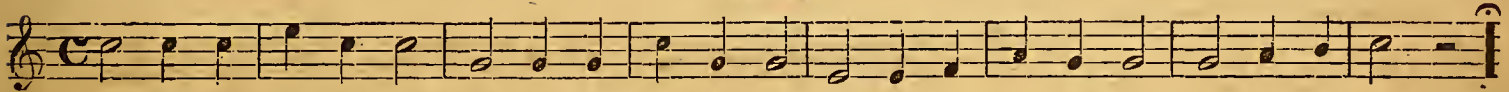
When notes above this B occur, the position of the hand must necessarily be altered, by gliding it higher up on the finger-board. As this is frequently requisite on the second and other strings, even when the notes do not lie beyond the first position, we shall give a table of the Seven Positions on all the strings.

	FOURTH STRING.	THIRD STRING.	SECOND STRING.	FIRST STRING.		FOURTH STRING.	THIRD STRING.	SECOND STRING.	FIRST STRING.
Second Position.					Fifth Position.				
Third Position.					Sixth Position.				
Fourth Position.					Seventh Position.				

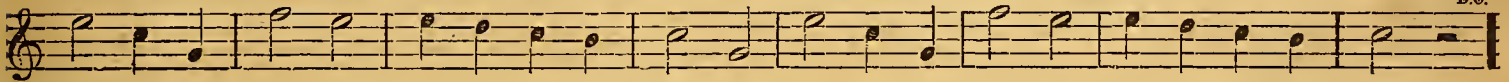
Semitones between E and F, also B and C.



EXERCISE.



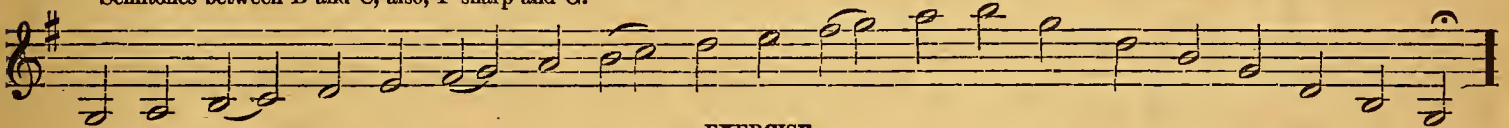
Common time. Count one to the time of every quarter note, or four to a measure.



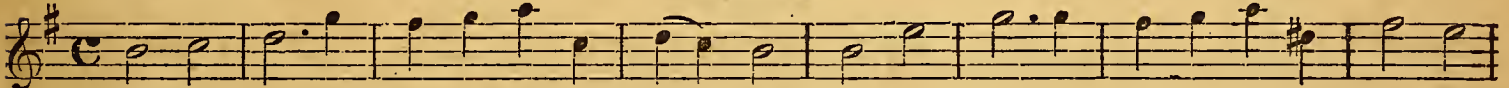
D.C.

SCALE IN THE KEY OF G. (ONE SHARP) F IS MADE SHARP.

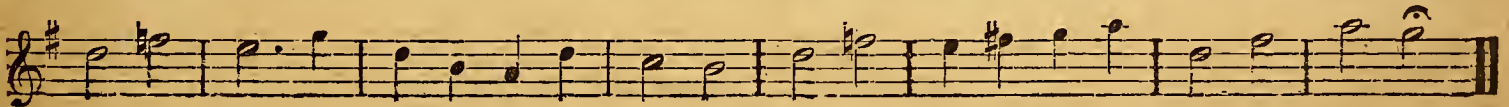
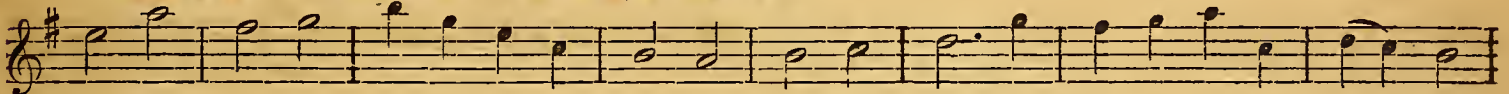
Semitones between B and C, also, F sharp and G.



EXERCISE.

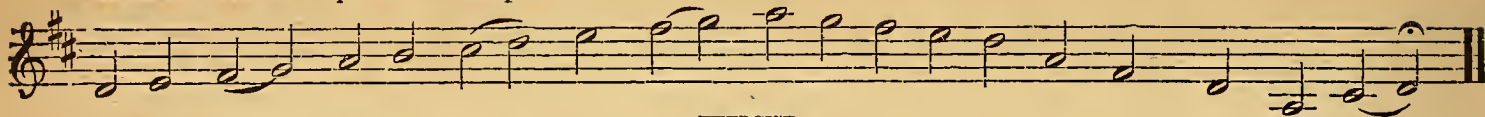


Common Time. Count three to the dotted half notes, and mind the *Slurs*.



## SCALE IN THE KEY OF D, (TWO SHARPS,) F AND C ARE MADE SHARP.

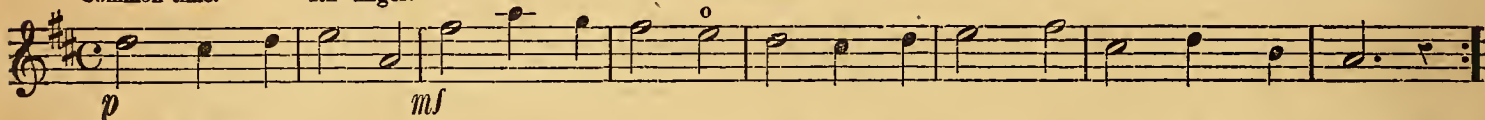
Semitones between F sharp and G: C sharp and D.



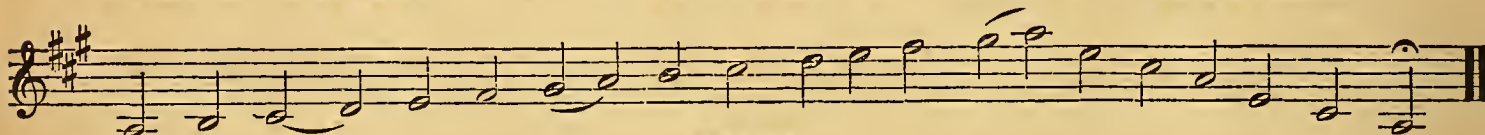
Common time.

4th finger.

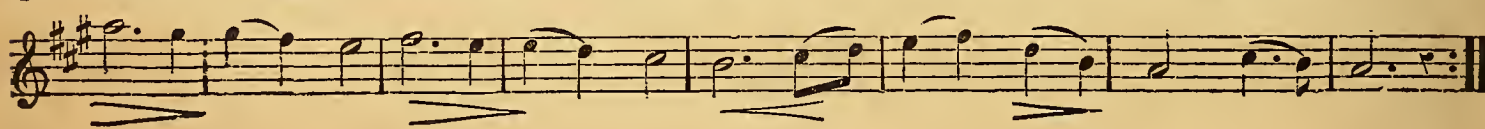
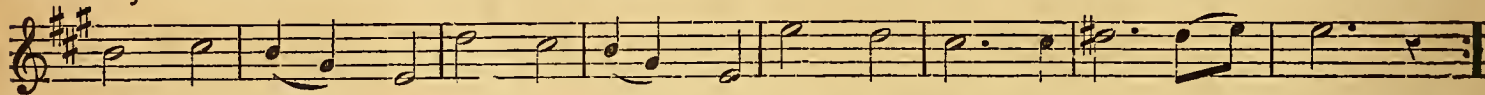
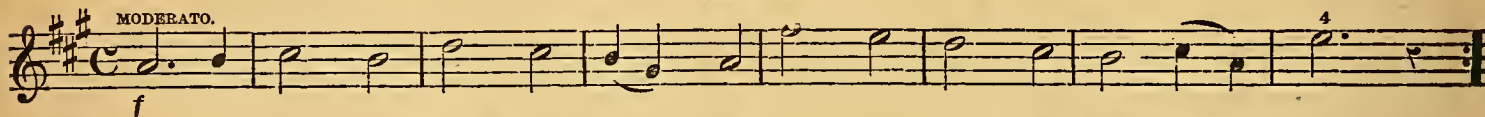
EXERCISE.

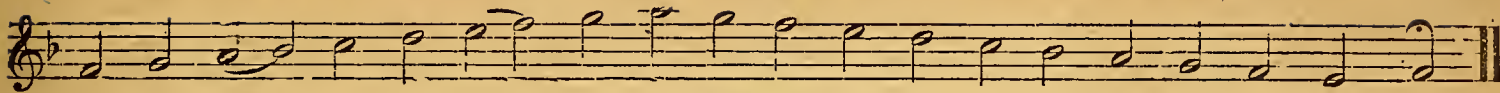


## SCALE IN THE KEY OF A, (THREE SHARPS,) F, C AND G ARE MADE SHARP.



EXERCISE.





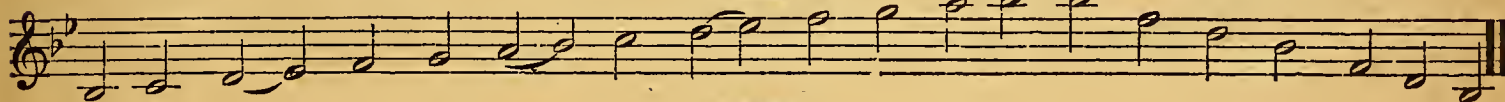
EXERCISE.

BARBER OF SEVILLE MELODY.



SCALE IN THE KEY OF B FLAT, (TWO FLATS,) B AND E ARE MADE FLAT.

4th finger close.



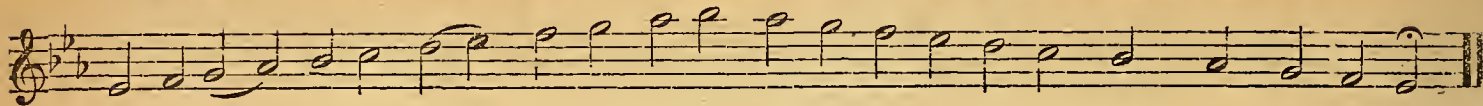
EXERCISE.

ZAMPA MELODY.

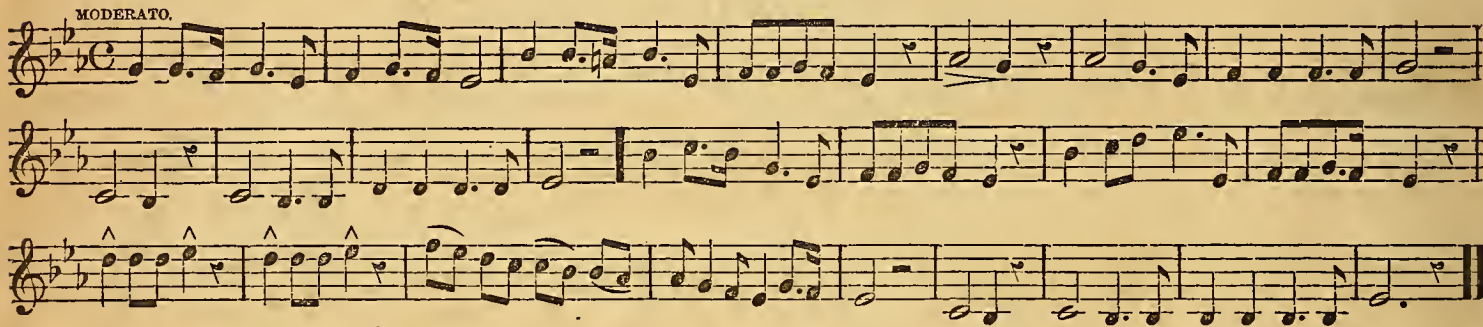


D.C.

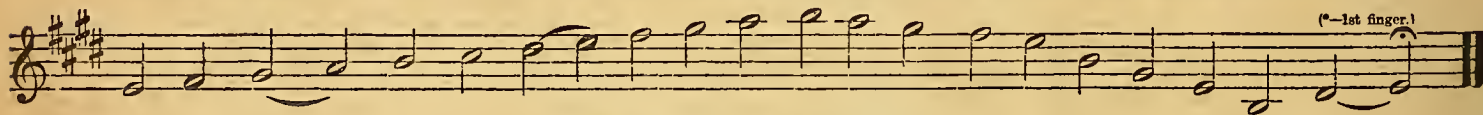
SCALE IN THE KEY OF E FLAT. (THREE FLATS,) B, E, A AND D ARE MADE FLAT.



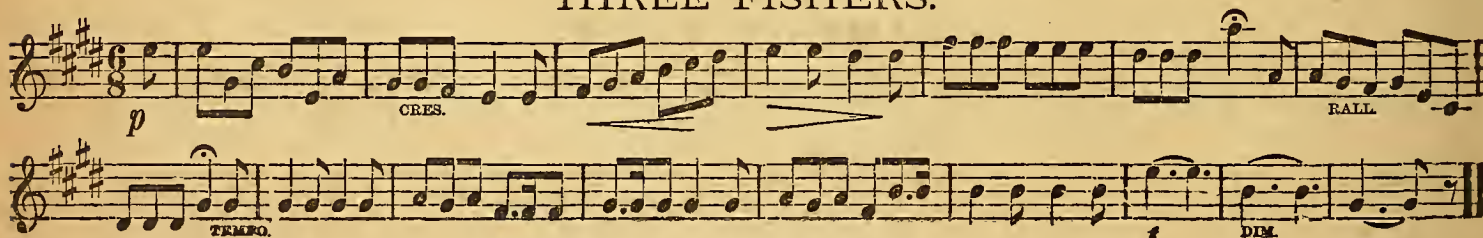
TOO LATE.



SCALE IN THE KEY OF E, (FOUR SHARPS,) F, C, G AND D ARE MADE SHARP.

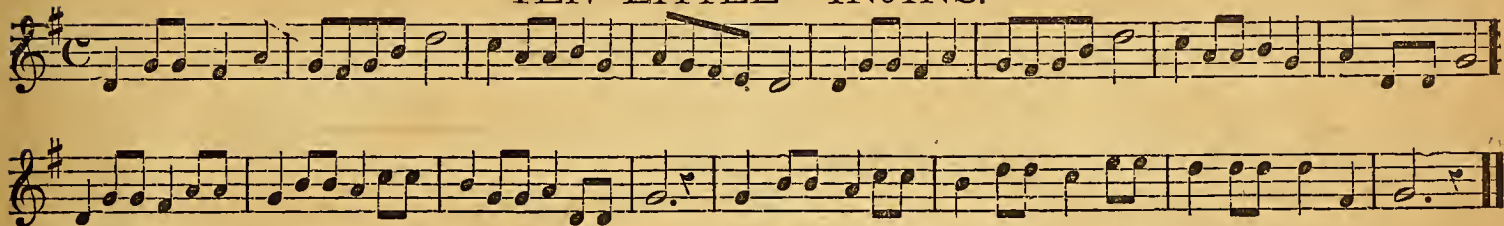


THREE FISHERS.

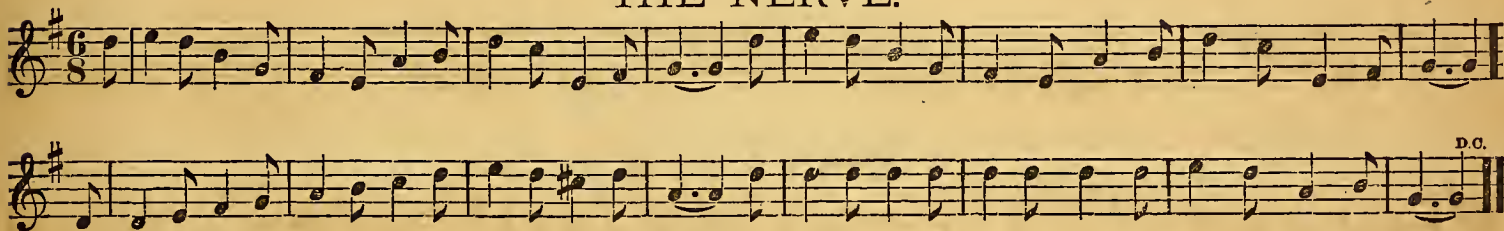




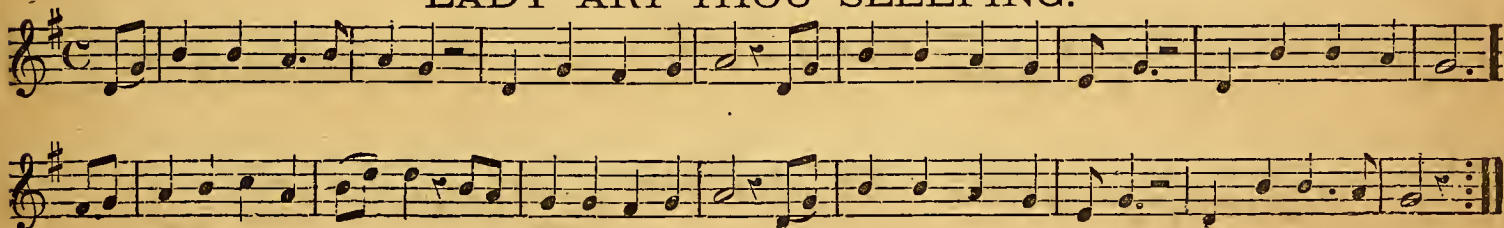
## TEN LITTLE "INJINS."



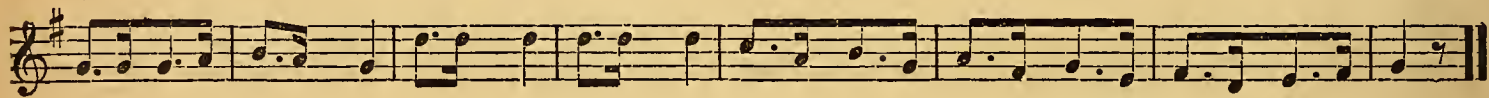
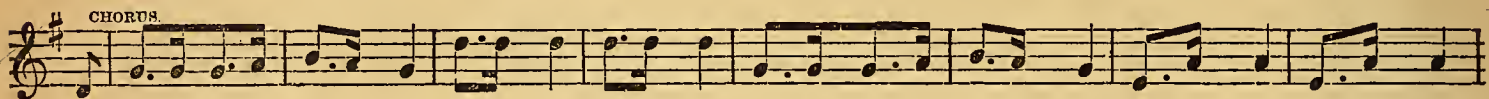
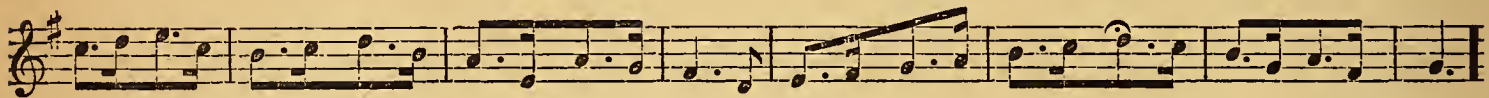
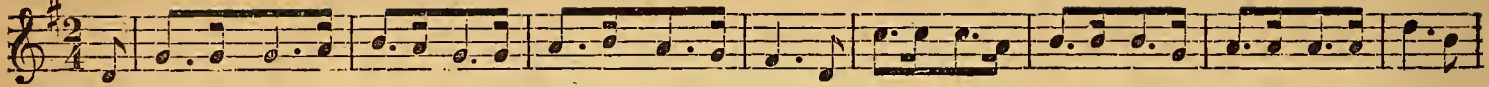
## THE NERVE.



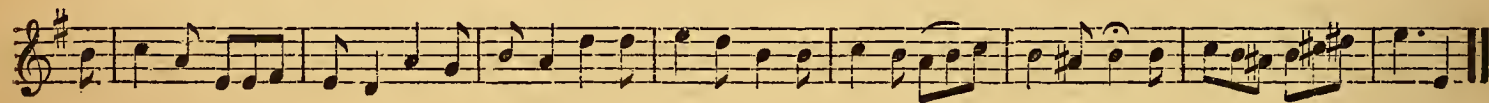
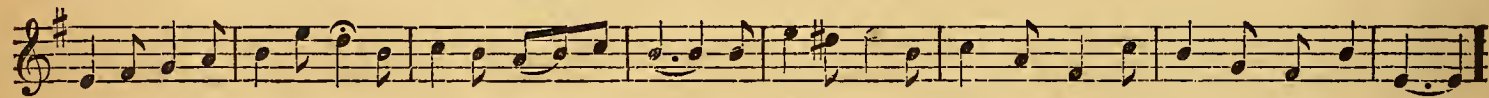
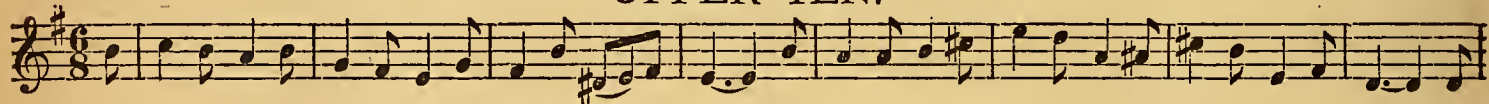
## LADY ART THOU SLEEPING.



TOMMY DODD



UPPER TEN.



# BITTER BEER

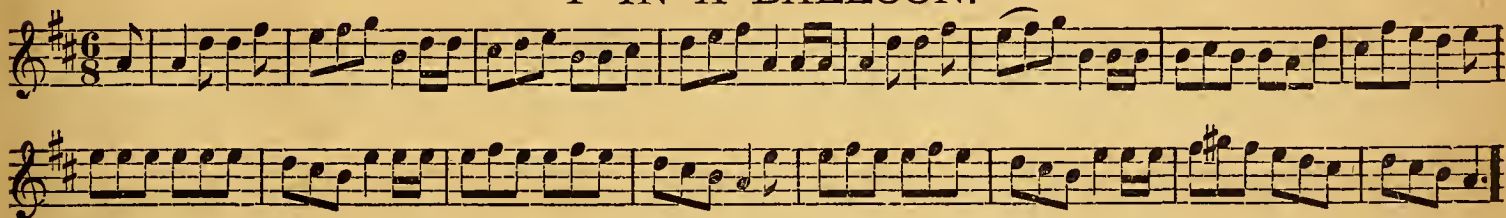
29



CHORUS.



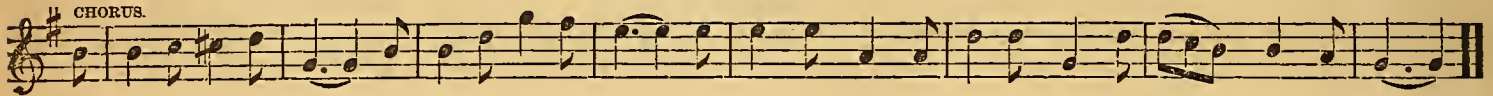
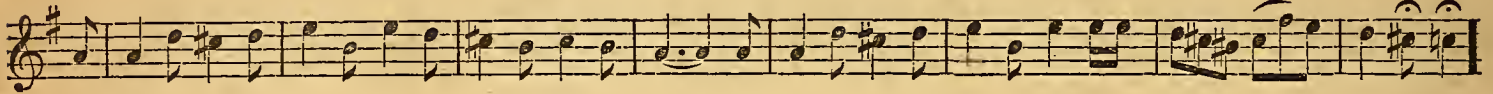
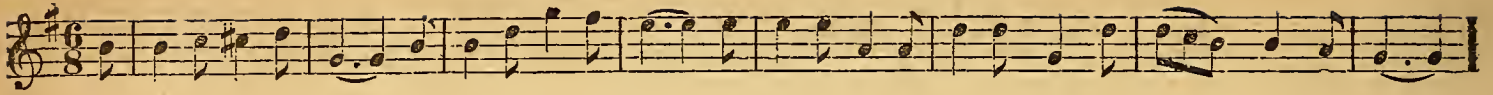
## UP IN A BALLOON.



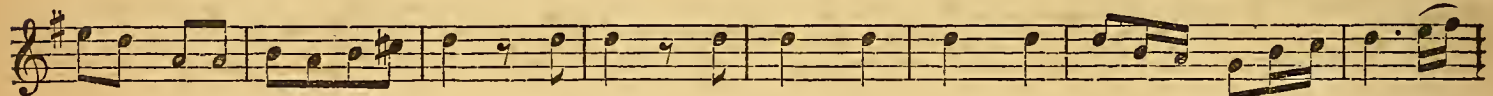
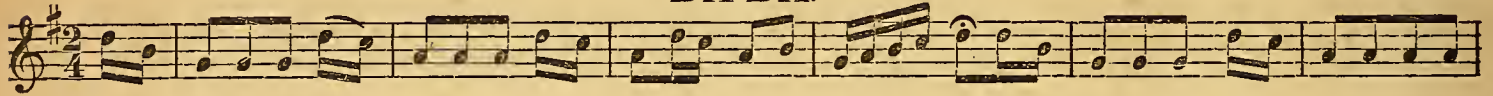
CHORUS.



TASSELS ON THE BOOTS.



DA-DA.



NOT FOR JOE.

Musical notation for the song "NOT FOR JOE." The score consists of three staves of music in G major and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The melody is written in a simple, rhythmic style. The second staff continues the melody. The third staff is labeled "CHORUS." and ends with a double bar line and repeat dots.

MERRIEST GIRL THAT'S OUT.

Musical notation for the song "MERRIEST GIRL THAT'S OUT." The score consists of four staves of music in G major and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The melody is written in a simple, rhythmic style. The second, third, and fourth staves continue the melody, with the fourth staff ending with a double bar line and repeat dots.

Musical score for 'ANY ORNAMENTS.' consisting of three staves of music in treble clef, 3/4 time, and G major. The first two staves contain the main melody, and the third staff is labeled 'CHORUS' and contains a shorter melodic phrase.

## RACKETY JACK.

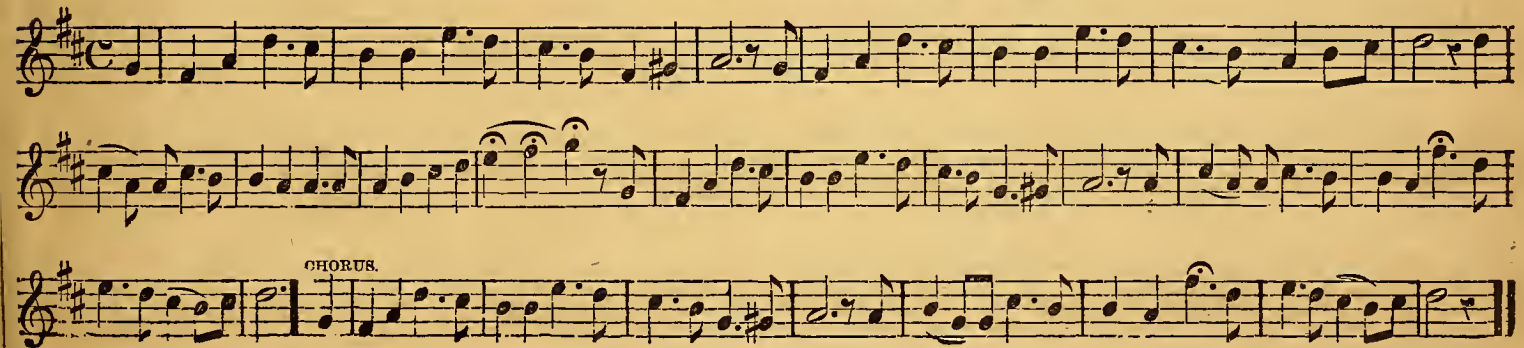
Musical score for 'RACKETY JACK.' consisting of four staves of music in treble clef, 6/8 time, and G major. The first three staves contain the main melody, and the fourth staff is labeled 'CHORUS' and contains a shorter melodic phrase.



## PARTHENIA TO INGOMAR, OR (DEAL WITH ME GENTLY.)



## MOON BEHIND THE HILL.



## CAPTAIN JINKS.

Musical score for 'Captain Jinks' in G major and 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a mix of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line and a 'D.C.' (Da Capo) instruction.

## ON THE BEACH AT BRIGHTON.

Musical score for 'On the Beach at Brighton' in G major and 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by eighth and sixteenth notes, often beamed together in groups. The piece ends with a double bar line and a 'D.C.' (Da Capo) instruction.



PADDLE YOUR OWN CANOE.

35

ALLEGRETTO.

Musical score for 'Paddle Your Own Canoe' in G major, 6/8 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a single melodic line. The second and third staves continue the melody, with the third staff ending with a double bar line.

CHAMPAGNE CHARLIE.

ANIMATO.

Musical score for 'Champagne Charlie' in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line. The second, third, and fourth staves continue the melody, with the fourth staff ending with a double bar line.

Musical score for 'Elsie Vane'. The score consists of three staves of music in treble clef, key of D major, and 6/8 time. The first two staves are the main melody, and the third staff is labeled 'CHORUS'. The music features a mix of eighth and sixteenth notes, with some rests and a final cadence.

## BEAUTIFUL BELLS.

Musical score for 'Beautiful Bells'. The score consists of four staves of music in treble clef, key of D major, and 3/4 time. The first three staves are the main melody, and the fourth staff is labeled 'CHORUS'. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a final cadence.

FLYING TRAPEZE.

A musical score for the piece 'Flying Trapeze'. It consists of five staves of music, all in treble clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on a single line across all staves. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some phrases marked with slurs and accents. The piece concludes with a double bar line and repeat dots.

FAIRY BELLE.

A musical score for the piece 'Fairy Belle'. It consists of two staves of music, both in treble clef. The key signature is C major and the time signature is common time (C). The first staff begins with a treble clef, a C major key signature, and a common time signature. The melody is written on a single line across both staves. The music features a mix of eighth and sixteenth notes, with some phrases marked with slurs and accents. The piece concludes with a double bar line and repeat dots.

CHORUS.



## WALKING IN THE ZOO.

Three staves of musical notation in treble clef, key of D major (one sharp), and 2/4 time. The melody is on the upper staff, and the accompaniment is on the lower staff. The word "CHORUS." is written above the second staff. The piece ends with a double bar line.

## UNDER THE WILLOW.

Two staves of musical notation in treble clef, key of B-flat major (two flats), and 6/8 time. The melody is on the upper staff, and the accompaniment is on the lower staff. The word "CHORUS." is written above the first staff, and "RITARD." is written above the second staff. The piece concludes with a double bar line.

Musical score for "Jockey Hat and Feather" in 2/4 time, key of D major. The score consists of three staves. The first staff begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff includes a forte (*f*) dynamic, a crescendo (*CRCS.*) marking, and a rallentando (*RALL.*) marking. The third staff is labeled "CHORUS." and "TEMPO." and concludes with a double bar line.

THE BELL GOES A-RINGING FOR SAI-RAH.

Musical score for "The Bell Goes A-Ringing for Sai-Rah" in 6/8 time, key of D major. The score consists of four staves. The first staff begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff includes a forte (*f*) dynamic. The third staff is labeled "CHORUS." and includes a forte (*f*) dynamic. The score concludes with a double bar line.

## GUINEA PIG BOY.

Musical score for "GUINEA PIG BOY." consisting of four staves of music. The first three staves contain the main melody, and the fourth staff is labeled "DANCE" and features a more rhythmic, dance-like accompaniment.

## AS I'D NOTHING ELSE TO DO.

Musical score for "AS I'D NOTHING ELSE TO DO." consisting of three staves of music. The first two staves contain the main melody, and the third staff is labeled "SYMPHONY." and features a more rhythmic, symphonic accompaniment.

# ENOCH ARDEN; OR, I'LL SAIL THE SEAS OVER.

41

By permission of SEP. WINNER.

Musical score for the first piece, consisting of three staves of music in G major and 6/8 time. The first two staves are the main melody, and the third staff is labeled "CHORUS".

## LITTLE BROWN JUG.

Musical score for the second piece, consisting of four staves of music in G major and 3/4 time. The first three staves are the main melody, and the fourth staff is labeled "CHORUS".

## SWEET ISABELLA WALTZ.

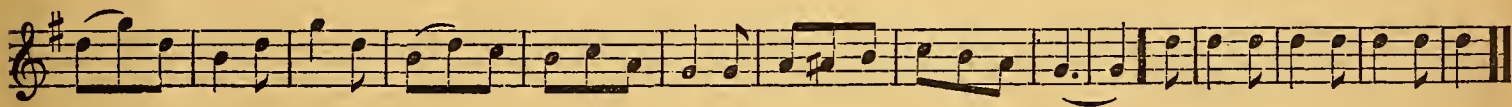
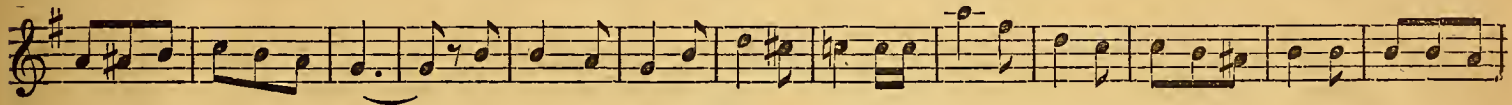
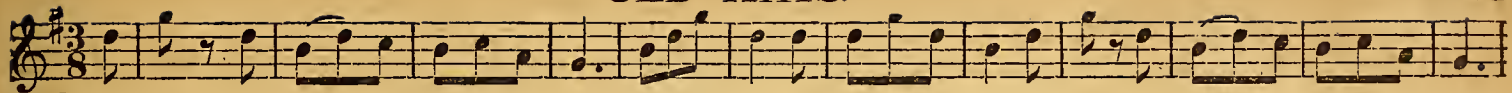
Musical score for "Sweet Isabella Waltz" in G major, 3/4 time. The score consists of four staves of music. The first staff begins with a forte dynamic marking (**f**). The second staff continues the melody. The third staff contains the word **FINE** above the staff. The fourth staff concludes with a **RALL.** (Ritardando) marking and a **D.C.** (Da Capo) instruction above the final notes.

## LANCASHIRE LASS.

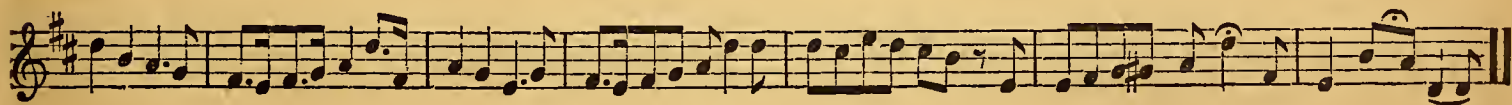
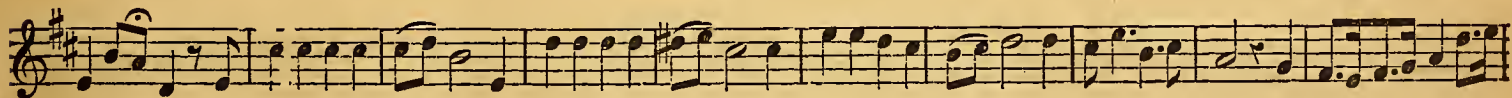
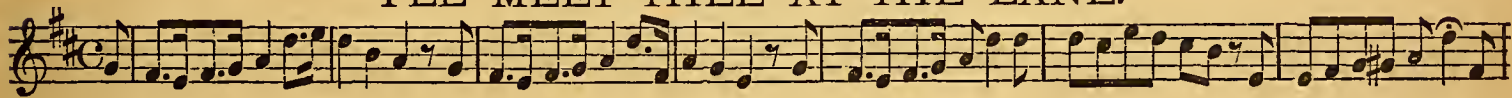
Musical score for "Lancashire Lass" in G major, 6/8 time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff is labeled **CHORUS** and features a more rhythmic, eighth-note pattern.



OLD HATS.



I'LL MEET THEE AT THE LANE.



## MOUSE-TRAP MAN

Musical score for "Mouse-Trap Man" in G major and 6/8 time. The score consists of four staves. The first two staves are the main melody. The third staff is labeled "CHORUS." and the fourth staff is labeled "SYMPHONY.".

## BIRD-WHISTLE MAN.

Musical score for "Bird-Whistle Man" in G major and 6/8 time. The score consists of three staves of music.

A HORRIBLE TALE.

Musical score for 'A HORRIBLE TALE' consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a simple, rhythmic style with eighth and quarter notes. The second and third staves continue the melody, with the third staff ending with a double bar line.

KING CASH.

Musical score for 'KING CASH' consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by a steady eighth-note rhythm. The second and third staves continue the melody, with the third staff ending with a double bar line. The fourth staff continues the melody and ends with a double bar line and the initials 'D.C.' (Da Capo).

## PRETTY LITTLE SARALI.

Musical score for "Pretty Little Sarali." The score consists of four staves of music in G major and 2/4 time. The first two staves contain the main melody. The third staff is labeled "CHORUS." and begins with a repeat sign. The fourth staff concludes the piece with a double bar line.

I'VE NO MOTHER NOW, I'M WEEPING.

Musical score for "I've No Mother Now, I'm Weeping." The score consists of three staves of music in G major and 2/4 time. The first two staves contain the main melody. The third staff is labeled "CHORUS." and begins with a repeat sign.

# FICKLE SALLY.

47

ANIMATO

Musical score for 'FICKLE SALLY.' in 2/4 time, marked ANIMATO. It consists of three staves of music in the key of D major. The melody is lively and features various rhythmic patterns including eighth and sixteenth notes, with some rests and accidentals.

# DUBLIN BAY.

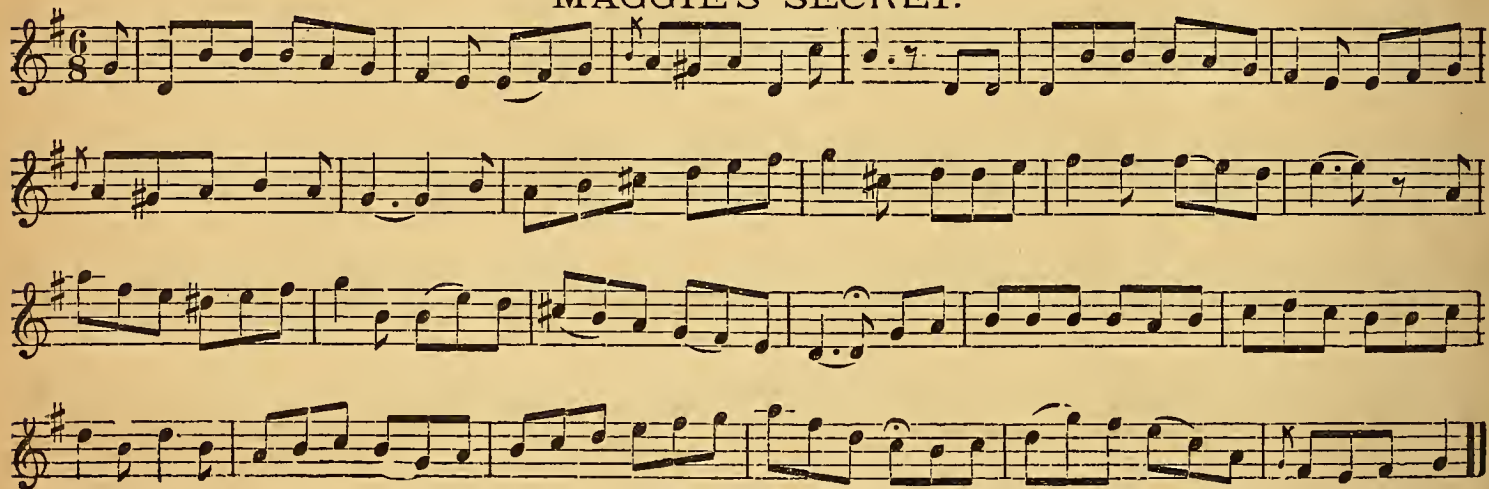
ANDANTINO.

Musical score for 'DUBLIN BAY.' in 6/8 time, marked ANDANTINO. It consists of four staves of music in the key of D major. The melody is slower and more melodic, featuring eighth and sixteenth notes, with some rests and accidentals. The word 'RITARD.' is written above the final staff.

## FIVE O'CLOCK IN THE MORNING.



## MAGGIE'S SECRET.



YALLER GAL THAT WINKED AT ME.

The image displays a musical score for the piece "Yaller Gal That Winked at Me". The score is written on seven staves of music, all in the key of G major (one sharp) and common time (C). The first two staves represent the main melody. The third staff is labeled "CHORUS" and features a triplet of eighth notes. The fourth staff continues the melody. The fifth staff is labeled "DANCE" and includes a key signature change to D major (two sharps) starting from the second measure. The sixth and seventh staves continue the melody in D major, with the seventh staff ending with a double bar line and the initials "D.O." written above it.

## ZENOBIA POLKA.

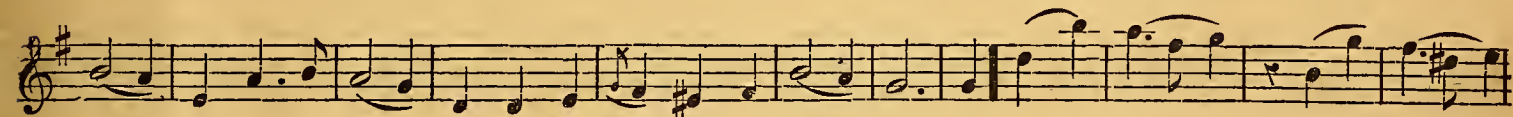
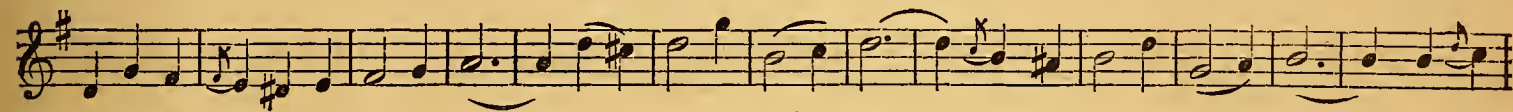
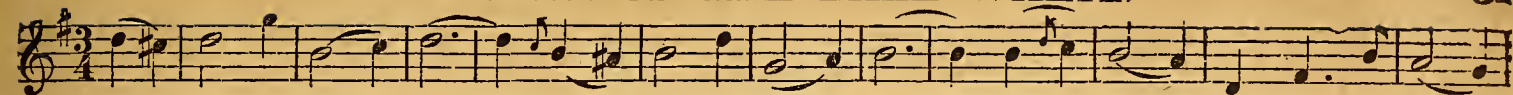
First system of the musical score for 'ZENOBIA POLKA'. It consists of three staves of music in 2/4 time, key of B-flat major. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It includes a piano (*p*) dynamic marking, a triplet of eighth notes, and a repeat sign. The second staff continues the melody with various rhythmic patterns. The third staff concludes the system with a trill (*tr*) and a double bar line, followed by two measures of a first ending (marked '1') and a second ending (marked '2') leading to a double bar line with 'D.O.' (Da Capo).

## HYACINTH SCHOTTISCHE.

First system of the musical score for 'HYACINTH SCHOTTISCHE'. It consists of four staves of music in 2/4 time, key of D major. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It includes a piano (*p*) dynamic marking and a trill (*tr*). The second staff continues the melody. The third staff features a 'DOLCE' (softly) dynamic marking. The fourth staff concludes the system with a trill (*tr*) and a double bar line, followed by a measure with 'D.O.' (Da Capo).



DREAM OF THE BALL WALIZ.



## BELGRAVIA WALTZ.

The image displays a musical score for a waltz titled "Belgravia Waltz." The score is written on seven staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by a light, dance-like melody with frequent eighth and sixteenth notes, often beamed together. The notation includes various musical symbols such as slurs, accents, and repeat signs. The piece concludes with a double bar line and a fermata. The initials "D.C." are printed at the bottom right of the final staff.

BLUE BIRD POLKA REDOWA.

53

Musical score for 'Blue Bird Polka Redowa'. The score consists of five staves of music. The first two staves are in 3/4 time with a key signature of one sharp (F#). The third staff is in 2/4 time with a key signature of two sharps (F# and C#). The fourth and fifth staves are in 4/4 time with a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. The piece concludes with a double bar line and the initials 'D.C.' (Da Capo).

BUNCKETY BUNK.

Musical score for 'Bunckety Bunk'. The score consists of two staves of music. Both staves are in 6/8 time with a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign.

## CAN CAN DANCE.

Musical score for "CAN CAN DANCE." in G major (one sharp) and 2/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff concludes the piece with a double bar line and a "D.C." (Da Capo) instruction.

## DUCHESS CAN CAN.

Musical score for "DUCHESS CAN CAN." in G major (one sharp) and 2/4 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second staff continues the melody and concludes with a double bar line and a "D.C." (Da Capo) instruction.

HUNKIDORI.

Musical score for HUNKIDORI, measures 1-12. The score is written on four staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The music consists of eighth and sixteenth notes, with some rests and slurs. The final measure of the fourth staff is marked with 'D.C.'.

LISCHEN AND FRITZCHEN WALTZ.

Musical score for LISCHEN AND FRITZCHEN WALTZ, measures 1-16. The score is written on four staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. The final measure of the fourth staff is marked with 'D. C.'.

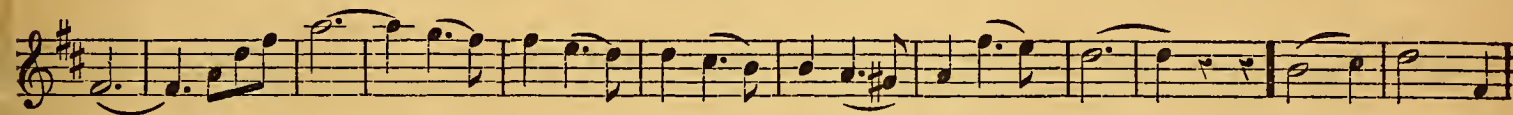
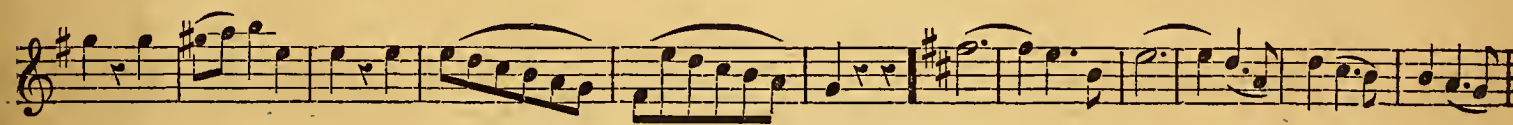
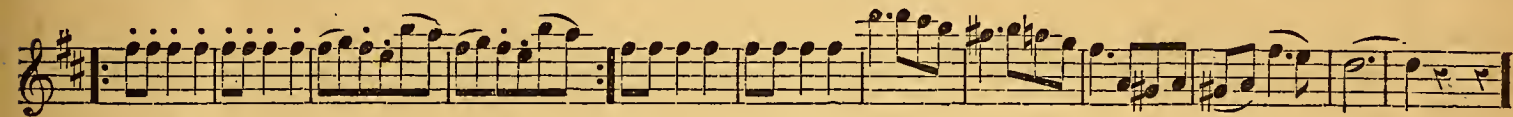
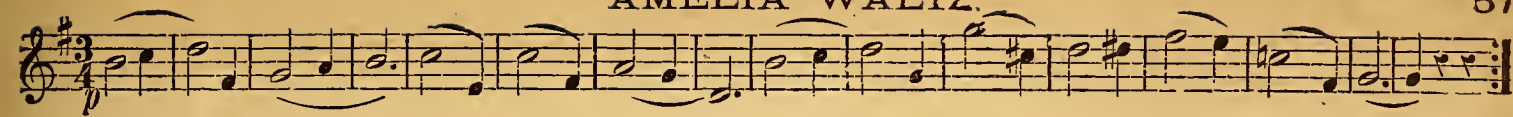
## CASKET REDOWA.

Musical score for 'CASKET REDOWA.' consisting of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, featuring a '6' below the first measure and a 'D.C.' at the end. The third staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, featuring a '6' below the first measure. The fourth staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, featuring a 'D.C.' at the end.

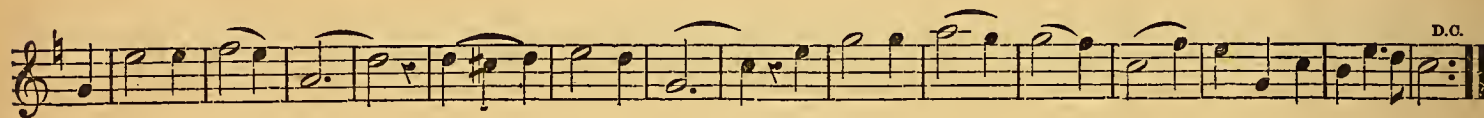
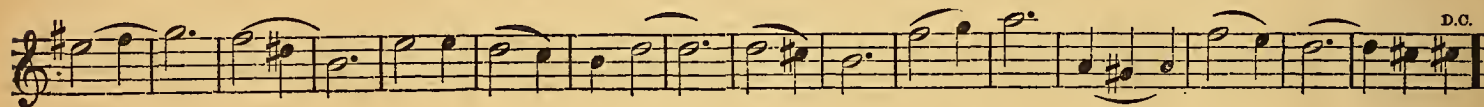
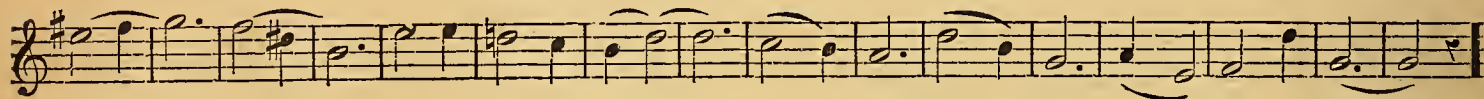
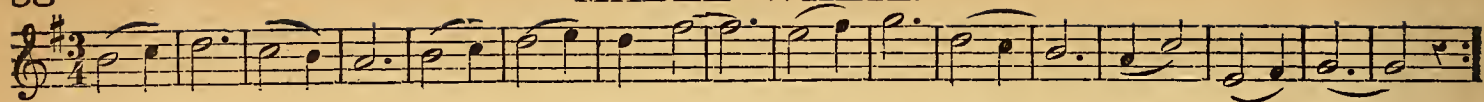
## FAIRY WEDDING WALTZ.

Musical score for 'FAIRY WEDDING WALTZ.' consisting of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature.

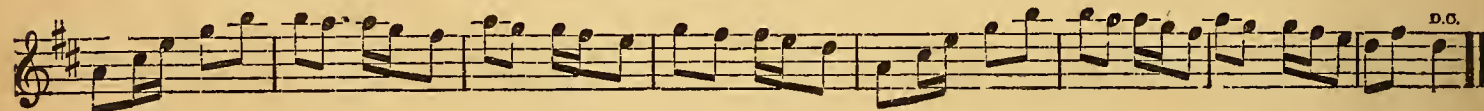
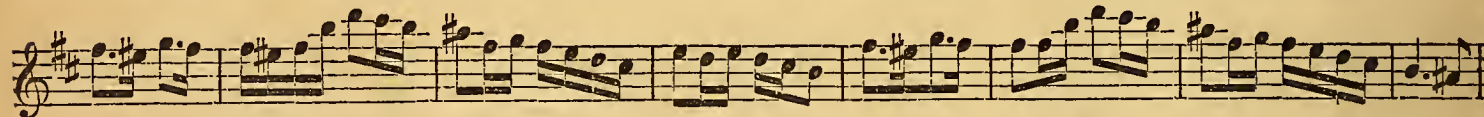
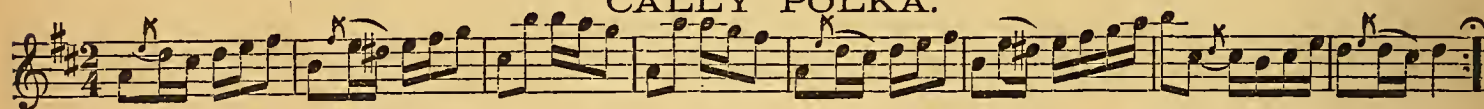
AMELIA WALTZ.



## MABEL WALTZ.



## CALLY POLKA.





# CORNFLOWER WALTZ.

First staff of music for 'CORNFLOWER WALTZ.' It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) dynamic marking. The melody is written in a single line.

Second staff of music for 'CORNFLOWER WALTZ.' It continues the melody from the first staff. It features a forte (*ff*) dynamic marking and includes several accents (^) above the notes. The staff ends with a double bar line.

Third staff of music for 'CORNFLOWER WALTZ.' This staff contains a rhythmic accompaniment consisting of eighth and sixteenth notes, providing a steady accompaniment for the melody.

Fourth staff of music for 'CORNFLOWER WALTZ.' This staff continues the rhythmic accompaniment from the previous staff, featuring a mix of eighth and sixteenth notes.

Fifth staff of music for 'CORNFLOWER WALTZ.' This staff continues the rhythmic accompaniment. It concludes with a double bar line and the initials 'D. O.' written at the end.

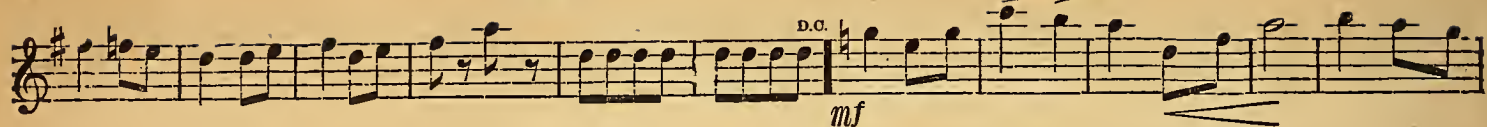
# SANS SOUCI GALOP.

First staff of music for 'SANS SOUCI GALOP.' It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single line.

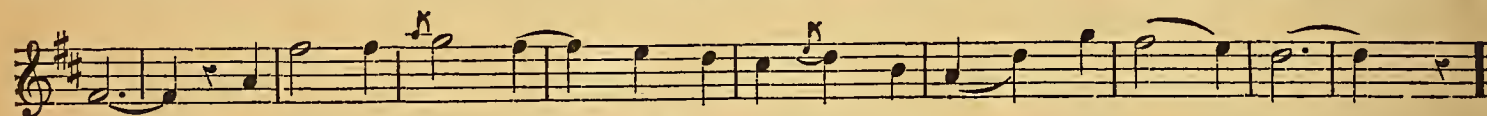
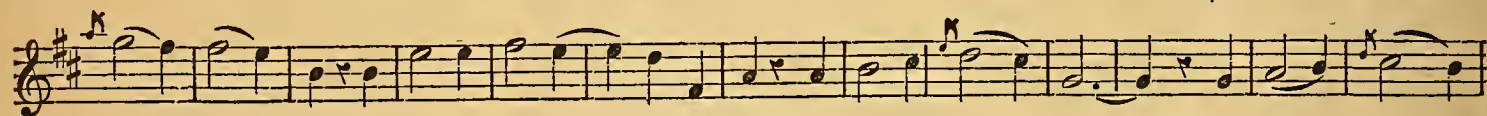
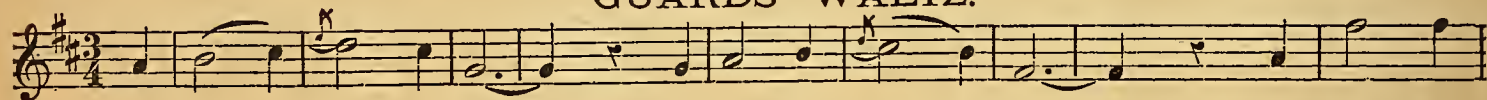
Second staff of music for 'SANS SOUCI GALOP.' This staff continues the melody from the first staff, featuring a mix of eighth and sixteenth notes.

## SANS SOUCI GALOP.

Concluea.



## GUARDS' WALTZ.



First staff of music, treble clef, key signature of one sharp (F#), common time. It begins with an introduction marked 'INTRODUCTIF' and transitions into the main 'MARCH' section. The notation includes eighth and sixteenth notes, with a repeat sign and first/second endings.

Second staff of music, treble clef, key signature of one sharp. It continues the march with eighth and sixteenth notes. A 'CRES.' (crescendo) marking is present below the staff.

Third staff of music, treble clef, key signature of one sharp. It features a change in tempo and dynamics, marked 'POMPOSO.' and 'f' (forte). The time signature changes to 2/4.

Fourth staff of music, treble clef, key signature of one sharp. It contains several triplet markings (indicated by a '3' over a group of notes) and a 'RALL.' (rallentando) marking at the end of the staff.

Fifth staff of music, treble clef, key signature of one sharp. It is marked 'TEMPO.' and continues with eighth and sixteenth notes, including triplet markings.

Sixth staff of music, treble clef, key signature of one sharp. It features a 'RALL.' (rallentando) marking and continues with eighth and sixteenth notes, including triplet markings.

Seventh and final staff of music, treble clef, key signature of one sharp. It concludes the piece with a final cadence, marked with a double bar line and a repeat sign.

MARZAILLE

*ff*

UP AND DOWN GALLOP.

A musical score for a piece titled "UP AND DOWN GALLOP". The score is written on eight staves of music, all in a single treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a gallop. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings. The second staff has a dynamic marking of *ff* (fortissimo) at the beginning. The third staff has a dynamic marking of *p* (piano) at the beginning. The fourth staff has a dynamic marking of *ff* at the beginning. The fifth staff has a dynamic marking of *p* at the beginning. The sixth staff has a dynamic marking of *ff* at the beginning. The seventh staff has a dynamic marking of *p* at the beginning. The eighth staff has a dynamic marking of *ff* at the beginning. The score concludes with a double bar line and repeat dots.

## JUPITER GALLOP

Musical score for "Jupiter Gallop" in G major and 2/4 time. The score consists of seven staves of music. The first staff includes fingerings: 1, 2, #, 2, 4. The score features various musical notations including slurs, accents, and dynamic markings. The piece concludes with a CODA section.

1 2 # 2 4

D.C. TRIO.

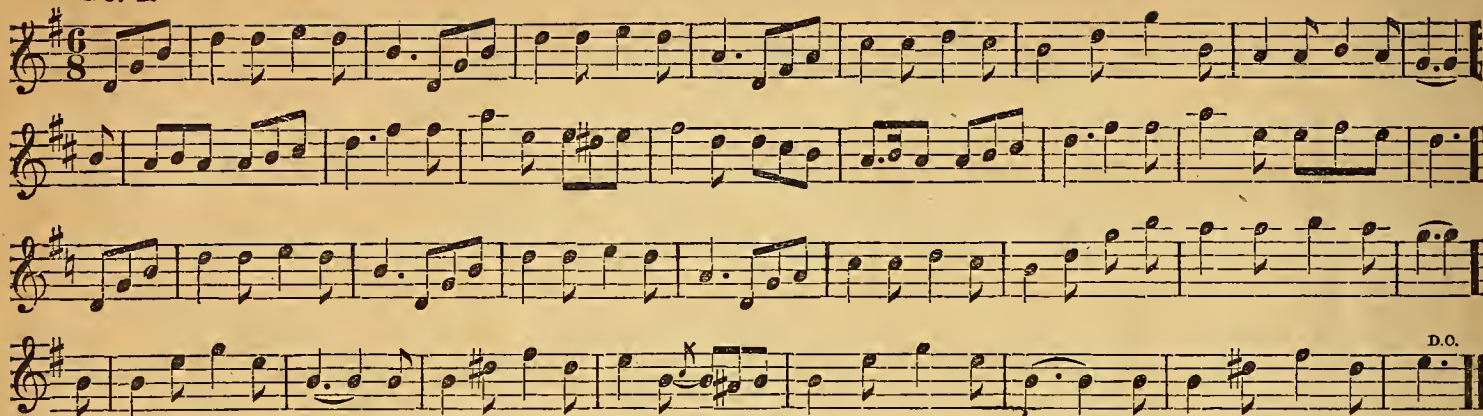
CODA.

## SLEIGHBELLS MAZOURKA.

63

A musical score for a piece titled "Sleighbells Mazourka". The score is written on seven staves of music, all in treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in pairs or triplets. A dynamic marking of *f* (forte) is placed below the first staff. The score concludes with a double bar line at the end of the seventh staff.

## No. 1.



No. 1. FIGURE FIRST.—Salute, leads forward and back; Forward and turn opposite partners back to places; right and left, balance to corners, turn to places. Sides repeat. The whole again.

## No. 2.



No. 2 FIGURE TWO.—Leads forward and back, pass ladies in front and salute, chasse, right and left, Sides form with leads, forward and back, turn partners to places. Sides repeat, leads with sides, the whole again.



No. 3.

No. 3. FIGURE THREE.—Leads forward and back, forward and salute, back and salute partners, ladies chain, Sides repeat the whole again.

No. 4.

No. 4. FIGURE FOURTH.—Leads to right, salute to left and salute then to places, then right and left. Sides repeat to right—Leads to left, sides to left.

## No. 5.

The musical score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of eighth and sixteenth notes, often beamed together. A first ending bracket with a repeat sign and a fermata is placed over the first few measures. The second staff continues the melody and includes a triplet of eighth notes marked with a '3'. The third staff features a section marked 'D.C.' (Da Capo) and '2nd figure.', which includes a change in key signature to D minor (two flats) and a change in time signature to 6/8. The fourth staff continues the 6/8 section. The fifth staff is marked 'D.C. 2nd figure.' and '3d figure.', showing a change in time signature to 3/4. The sixth and seventh staves continue the 3/4 section with various rhythmic patterns.

No. 5. FIFTH FIGURE.—Right and left, grand chain; first lead turn right side, left side and second lead form in, chasse right—left, march, chasse out, join hands, forward and back, turn partners to places, right and left, grand chain; second lead turn left, right first lead chasse and march, right and left, grand chain, right side turn second lead and first lead, left side chasse and march, and grand chain; left side turn first lead, second lead, right side chasse, march and grand chain.

No. 5, Continued. FOURTH FIGURE

PALERMO QUADRILLES.

No. 1.

D.C.

No. 1. FIRST FIGURE.—Top and bottom couples right and left, Top and bottom couples chasse to the side, and then chasse to place. Ladies chain; top and bottom couples galop across and back again. Repeated by the sides

No. 2. SECOND FIGURE.—Top and bottom couples forward and back; cross over; chassez to the right and left, or forward and back again; top and bottom couples galop across. Repeat four times.

## IL PRIMO.

No. 3. THIRD FIGURE.—Top and bottom couples right hand across, then left hand back, keep hold of the hand of the opposite, and form a square, giving your right hand to your partner; you then balance and half promenade. Top and bottom couples forward and back; forward again and turn the opposite with both hands quite around; resume your place; top and bottom forward and back, then cross over to your places

## No. 4.

No. 4. FOURTH FIGURE.—First and opposite couples forward and back ; forward again and give the partner to leading gentleman ; forward three and back, forward and bow, the gentleman opposite forward and turn each lady ; then four hands half round, and half right and left to place. Repeat four times.

## LA MARINAELLA.

## No. 5.

No. 5. FIFTH FIGURE.—All turn corners, top and bottom couples forward and back, cross over, chasse to right and left, and return to places, galop across, all chasse.

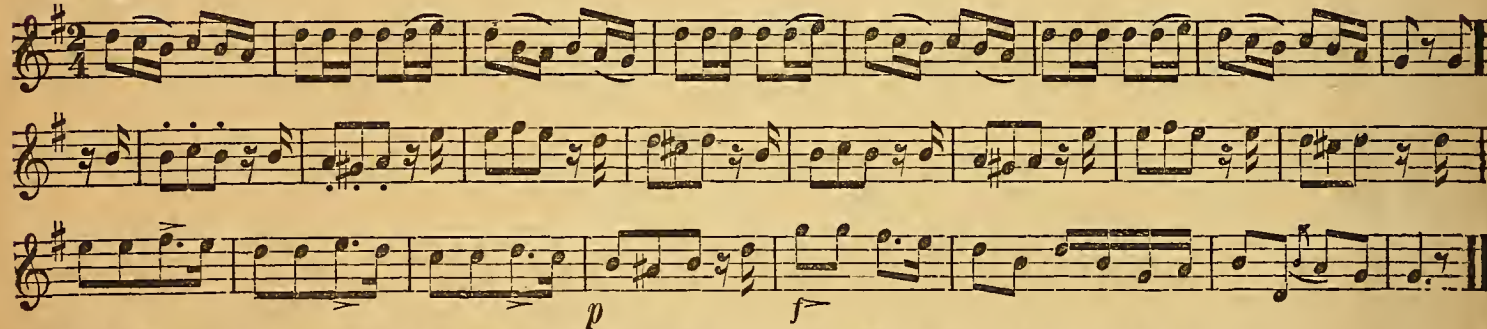
## No. 1.



No. 1. FIRST FIGURE.—Right and left; chassez to the side, then back to place; ladies chain, then galop across and back again to place.

## A HUSBAND WISE.

## No. 2.



No. 2. SECOND FIGURE.—Forward and back; cross over; chassez to right or left, or forward and back again; galop across.

No. 3.

Musical notation for No. 3, consisting of four staves of music in 6/8 time with a key signature of one sharp (F#). The notation includes various rhythmic patterns and rests.

D.C.

No. 3. THIRD FIGURE.—Right hand across, then left hand back; keep hold of the hand of the opposite, and form a square, giving your right hand to your partner; then balance and half promenade. Forward and back; forward again, and turn the opposite with both hands quite around; forward and back, then cross over to your places.

No. 4.

Musical notation for No. 4, consisting of three staves of music in 2/4 time with a key signature of one sharp (F#). The notation features complex rhythmic patterns, including triplets and sixteenth notes.

D.C.

No. 4. FOURTH FIGURE.—All swing corners. Forward and back, cross over, chassez to the right and left, and return to places. Galop across; all chassez.

Musical score for No. 1, First Figure. The score is written in 2/4 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff contains three trills (tr) marked above it. The second staff contains one trill. The third staff is labeled "CODA." and contains three trills. The fourth staff ends with a double bar line and the letters "D.O." (Da Capo).

No. 1. FIRST FIGURE.—Right and left; chassez to the side, then back to place; ladies chain, then galop across and back again to place.

## No. 2.

Musical score for No. 2, Second Figure. The score is written in 2/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff has a forte (f) dynamic marking. The second staff has a triplet (3) marking. The third staff has a "K" marking above it.

No. 2. SECOND FIGURE.—Forward and back; cross over; chassez to right and left, or forward and back again; galop across



No. 3

Musical score for No. 3, Third Figure. The score is written in G major (one sharp) and 6/8 time. It consists of four staves. The first two staves contain the main melody, and the last two staves are labeled 'CODA.' and end with a double bar line and 'D.C.'.

No. 3. THIRD FIGURE.—Right hand across, then left hand back; keep hold of the hand of the opposite, and form a square, giving your right hand to your partner; then balance and half promenade. Forward and back; forward again, and turn the opposite with both hands quite around; forward and back, then cross over to your places.

No. 4.

Musical score for No. 4, Fourth Figure. The score is written in G major (one sharp) and 2/4 time. It consists of three staves. The first staff is the main melody, and the last two staves are accompaniment. The piece ends with a double bar line and 'D.C.'. Dynamics markings include *p* (piano) and *f* (forte).

No. 4. FOURTH FIGURE.—All swing corners. Forward and back, cross over, chassez to the right and left, and return to places. Galop across; all chassez.

## No. 5.

A musical score for a single melodic line, consisting of seven staves of music. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The music begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The first staff contains the first measure, which includes a double bar line and repeat dots. The second staff continues the melody. The third staff features a key signature change to two sharps (F# and C#) and includes a fermata over a note. The fourth staff continues the melody with various rhythmic patterns. The fifth staff includes a fermata and a key signature change to one sharp. The sixth staff continues the melody. The seventh and final staff concludes the piece with a double bar line and repeat dots. The notation includes various note values, rests, and dynamic markings.

**No. 1.**  
FAMOUS REGIMENT.

Musical score for 'No. 1. Famous Regiment'. It consists of three staves of music in 6/8 time, with a key signature of one sharp (F#). The first staff is the melody, the second is the accompaniment, and the third is a 'LETTER WALTZ' section. The piece concludes with a 'CODA' section.

**No. 1. FIRST FIGURE.**—First Lady and opposite Gentlemen forward and back 4 bars—Same couple forward a second time, turn with right hand and return to places. 4—First and second couple cross over, the first passing between 2nd, 4—Return to places, second passing between the first 4—Balance at both corners, the four Ladies balance to the Gentlemen on their right, Gentlemen facing to the left to receive the balance, turn with both hands and finish in places. 8—Same for the other three couples.

**No. 2.**  
PIFF, PAFF PUFF

Musical score for 'No. 2. Piff, PaFF Puff'. It consists of three staves of music in 2/4 time, with a key signature of one sharp (F#). The first staff is the melody, the second and third are accompaniment. The piece ends with a 'FINE' and 'D.C.' (Da Capo) marking.

**No. 2 SECOND FIGURE.**—First couple forward and back, forward a second time and leave lady in front of opposite couple facing her partner, Gent returning to place. 4 bars—Chasse to right and left, same couple 4—Turn with both hands to place, (same couple,) 4—All eight forward and back in two lines 4—Forward and turn partner to places. 4—In forming two lines first and second times the two side couples separate from their partners and join each side of the head couples forming two lines four on a side. 3rd and 4th times the head couple join the side.

SONG OF THE REGIMENT. FINE.

No. 3. THIRD FIGURE.—First Gentlemen and opposite Lady forward and back 4 bars—Forward a second time and salute. (Courtsey and bow) and return to places 4—The four Ladies form a windmill by giving their right hands, the four Gentlemen take their partners' left hands, with their left hands, all facing the same direction, and promenade entirely round and turn partners in places. 8—In place of the Windmill, sometimes make a double Ladies chain:—Four Ladies cross hands with right hand half round the circle, turn the opposite Gentlemen with left, and cross hands half round again, and turn partners with left hand. (Generally adopted in Paris.) Same for the other three couples.

## No. 4.

## FRITZ COMPLAINT.

No. 4. FOURTH FIGURE.—First couple visit the couple on the right, salute with bow and courtsey 4 bars—Visit the couple on the left and salute. 4—Chassez across four with the second couple visited 4—First couple return to place 4—Right and left with opposite couple 8—This figure may be danced double, viz: First and opposite couple visit the right hand couple, and then the left chassez across and return to places, and right and left. This is the favorite way of dancing it in Paris.

## DRINKING SONG.

Musical score for 'DRINKING SONG' in G major, 2/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a piano (*p*) dynamic and includes a 'CRES.' (crescendo) marking. The second staff continues the melody with a forte (*f*) dynamic and features a triplet of eighth notes. It ends with a 'FINE' marking. The third staff continues the melody with a piano (*p*) dynamic. The fourth staff continues the melody with a mezzo-forte (*mf*) dynamic and includes a 'CRES.' marking.

## SABRE SONG.

Musical score for 'SABRE SONG' in G major, 2/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a fortissimo (*ff*) dynamic and includes a 'Marcato.' marking. The second staff continues the melody with a mezzo-forte (*mf*) dynamic and features several triplet markings. It ends with a 'D.C.' (Da Capo) marking.

No. 5. FIFTH FIGURE.—Grand chain (or right and left all around) 16 bars—First couple turn round and face outward 2—Couple on the right take place behind first, 2—Couple on left behind third couple. 2—Second couple behind all. 2—All chasseez across and back. Gentlemen passing behind Ladies. 8—Promenade outside Ladies to right, gentlemen to left, meeting at the bottom and coming up together, 8—all eight forward and backward Ladies on one side, Gents opposite,) 4—all forward and turn partners to places, 4—In the Grand chain use the Polka step, dancing forward two bars and marking time with the Polka step, without advancing with each Lady to whom the right hand is given two bars. At the promenade outside the Lady and Gentlemen of the last couple remain in their places, the others passing round and up between them to two lines.

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